THE NEW YORK DRAMATIC MIRROR

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JESSIE BARTLETT DAVIS.

THE MIRROR GIRL.

A SERIES of one-night stands which revealed a truly marvelous ingenuity, subtlety and originality on the part of the booking agent prevented Jo from holding communication with her trusty Mirror Girl last week.

For the past seven days all the might of my soul and intellect has been given to the business of getting up and catching trains. Here we are again, however.

Queer, the delirium one gets into amid the throes of one-night stands.

You don't know where you came from and you don't know where you're going to, and you don't know where you're at, and you don't care.

Then you ring your bell and ask the bell-boy what the name of the town is and the bell-boy doesn't know, and then you go to the theatre at night and pour forth the wealth of your genius in a flood before that same bell-boy, who sits in the front row, and then you come home through the mud and inquire of the night official if they have any Brown Stout and he says "no," but adds, kindly, that he can get you a bottle of Worcestershire Sance, and then you go to bed and feel *so* glad that you are an actress and a traveler, working toward that broader, higher culture which only travel can achieve.

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Sorosis, I see by the New York papers, recently discussed the whys and wherefores of modern feminine nervousness, and offered certain interesting theories with regard to its remedy.

It is always helpful and exhilarating to listen to the talk of bright women, and the above-named illustrious body fitly represents that healthy and generally noble type too often grouped under the misleading adjective, "advanced."

Oddly enough Jo the other day happened upon a theory on the nerves question which was evolved by a Puritan spinster some two hundred years ago. Just as we find the *bons mots* and funny stories of some of those old Greek chaps and their neighbors tremendously *fin-de-siecle* in flavor, so is Mistress Penelope Drewe, in the superbly simple comprehensiveness of her final deduction on the nerve subject matter, far ahead of the clever and up-to-date women of Sorosis.

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I stumbled across the old book at a second-hand book-shop in Cleveland.

It is called "The Letters of Mistress Penelope Drewe to her Brother Ignatius."

There is much wisdom and philosophy in the little volume and Mistress Penelope shows herself to have been a person of an intellectual depth that we do not generally associate with the women of her time.

It may have been that sister Penelope was the new woman of her era.

It is evident that she was a creature of reposeful habit in thought and manner but that she was also a nervous woman.

Her theory on nervousness is very briefly and clearly set forth in the following letter to her brother Ignatius:

"I find," she writes, "that I can no longer abide with our beloved sister, Araminta.

"Now Araminta hath a good heart, a generous spirit, is unselfish and of unfailing good intent; but she is a fidgety, fussy, bustling woman, and oh! my brother, it is herein that we women fall far short of men, for even when a man be of a disquiet nature he hath the good sense to control it.

"I repeat, I can no longer abide under the same roof with Araminta, for a hundred times a day she so wears and draws upon my system that I am losing health in mind and body.

"Sometimes when my anguish is at its height at some excited behavior of Araminta she will observe that I suffer, and say 'Forgive me, dear sister; you know *I* am of a nervous nature.'

"Now, my fond Ignatius, I *too* am of a nervous nature. In truth, I am of a far more nervous nature than our dear Araminta, and one who possesses this nature suffers sorely, and there is much torture in it. But after much thought on the matter I conclude that such a nature is given as the will of God, and there is no manner of changing it.

"Therefore, it is the duty of the creature of nervous nature to bend all her strength and mind in one aim, and that should be to keep her nerves from giving sore trouble to those who must abide with her."

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This theory is more Spartan-like than kind or gentle, and I fear that Sister Penelope had little generosity or patience in her soul.

You see we don't get Araminta's side of the story. Penelope may have been the very deuce to get along with.

However, back over the two hundred years comes an echo of a broader, nobler view than all that recent modern wit has offered, and Mistress Penelope's philosophy contains much of the strength and wisdom and unselfishness of that most profound of all the arts—the art of living.

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But I cannot agree with the lady when she says: "Herein we women fall far short of men"—referring, of course, to the public exposition of our nerves, and lack of intelligent self-control.

For albeit a wholesome, hearty geniality may diffuse itself among the *strangers* that he meets throughout the day, although the world of *outsiders* may bask in the kindly glow of his warm and sympathetic nature, mark ye—oh! ye meek ones—my NOBLE LORD'S majestic change of humor as he crosses the threshold of the home at eventide!

Peradventure business hath not prospered, or all is not well with the noble stomach and, therefore, HE is enwrapped in the awesome dignity of gloomy silence or, mayhap, he snappeth at us, the while the lady sits around, admiringly, with mute apology and soft "excuse me for living" air which serves as fitting minor accompaniment to the MASTER'S MIGHTY MOOD.

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I think it is Ella Wheeler Wilcox who, on the nerve question, exclaims—with fine fervor—"Conquer! Conquer!"

That is all very well, but it is easy to become inspired with a magnificent fortitude for other people to demonstrate.

Mrs. Wilcox's "Conquer! Conquer!" reminds me of the "*Coo*rage! *Coo*rage!" ("courage," with the soft "g" of the French pronunciation and "a" with sound of "ah") with which a certain highborn Cuban manufacturer once sought to revive the drooping spirits of Howard Paul one day in Havana during an exciting drive through the streets of that city.

The manufacturer's vast army of employés were on a strike because of some real or fancied wrong, and upon the occasion referred to a seething mob of wild-eyed and infuriated Spaniards and Cubans pursued the carriage, hurling blood-curdling vows of vengeance and an accompaniment of stones and other missiles at the two occupants—Paul and his host, the manufacturer.

"*Coo*rage! *Coo*rage! *Coo*rage!" cried the latter with the dauntless and dramatic valor of the gallant, valiant, hot-blooded race. "*Coo*rage, my friend!" giving Paul a swashing blow on the back. "*Coo*rage!"

"I say, look here old chap," said Paul, "*Coo*rage be damned! I have nothing whatever to do with this nasty row with these people and I'm going to get under the seat."

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A few days ago I received the following:

Dear Jo:

I enclose an illustration showing the Boston Reform Dress which I am wearing with great satisfaction and comfort to and from the Theatre, for traveling and for street wear in disagreeable weather. I put the dress on in September and cannot see that it attracts more attention than an ordinary costume. Sister professionals can get all information about patterns by addressing B. O. Flower, of the *Arena* in Boston. I have been on the road almost constantly since 1880, and I regret with all my heart that I did not know the unspeakable comfort of the reform dress until last September. I will cheerfully reply to any inquiry regarding the matter.

Yours, for dress-reform,

MRS. W. E. DALTON,

Permanent address, 314 Burnet St., Syracuse, N. Y.

The illustrations sent by Mrs. Dalton, with most frank and generous intent, show—alas!—the inevitable bloomers, or species of divided skirt. The dress looks comfortable and in this regard it is doubtless successful, but the true and the lasting reform dress will *never* be evolved from either the divided skirt or the bloomer—or Boston.

These inventions have retarded rather than advanced our emancipation in the matter of costume. The universal woman will never adopt a fashion that is unbeautiful and awkward.

No. The Boston reform dress will not serve.

Jo builds her hopes for the future on daintily fitting leggings and short skirts of graceful cut.

All hail to the woman who will be courageous enough to lead the way!

All we wise but timid ones will follow.

JO.

DUPED BY HIS MANAGER.

J. Walter Kennedy, who started as a star this season in a version of Samson made from the Salvini play by William Dean Howells, seems from newspaper accounts to have made an artistic and pecuniary success in this tour. In fact, Mr. Kennedy received praise from the press that would have gratified many actors of long service.

But Mr. Kennedy, with his company and his scenery, came into New York last week to await new arrangements of his time, owing to the flight of his late manager, Charles J. Roberts, from Rochester, with about $400 of Mr. Kennedy's funds and the list of bookings. Mr. Kennedy has neither closed nor stranded, as he has paid every bill up to date, and has brought his company here pending his new arrangements.

"I had been unfortunate with other managers and advance men," said Mr. Kennedy to a MIRROR representative, "but Roberts made such claims as to his ability and his former theatrical connections that I engaged him. He came to me from Philadelphia, without either trunk or overcoat. He said his overcoat had been stolen on the train on his journey, and I at once bought him a new one and placed my business in his hands. I find that he has swindled me out of nearly $400 in the single week during which he had charge of my business. He tore up the theatre statements as rendered to him, and gave me statements of his own, after he had deducted money to which he had no right, written upon his cards. The fact that he left Rochester secretly, while claiming to have an engagement that related to our business, shows his intention to defraud me. I have sworn out a warrent for his arrest, and shall punish him if he can be found.

"As to my future business, I shall fill all the dates that have been booked, and shall make new dates for the immediate future. I have an attraction that has uniformly given satisfaction, and have simply been unfortunate in the men I have engaged to manage my affairs."

CHARLES FROHMAN'S BOSTON THEATRE.

The details of the arrangements by which Charles Frohman has obtained control of the Boston Museum have not, it appears, been properly stated.

To a MIRROR reporter Mr. Frohman said yesterday: "The lease of the Museum will commence next May and will be held by Charles Frohman, Rich and Harris and R. M. Field for a term of years.

"The house, under the new arrangement, will open next season not as a combination house, as has been stated, but as a home for the production of plays by a company of players to be organized for that purpose. The Museum, in fact, will be run on the same lines that proved so successful up to two years ago. All the plays produced at the Museum will be chosen by me and presented by me just the same as if it were to be for the Empire Theatre, New York. The productions will, however, be entirely independent of the New York productions. I shall select a very strong company and thus form the nucleus of a Boston stock company which will be the equal in artistic merit to the best stock companies here. My combination companies will play at the Hollis Street; never at the Museum.

"Sowing the Wind has passed its fiftieth performance at the Boston Columbia Theatre, and will close next Saturday night.

"This is John Drew's last week at the Empire. He will go next week to play The Bauble Shop in Philadelphia. This season Mr. Drew will not go further West than Chicago. He will play a month in Boston.

"In February I shall organize a special company to produce The Foundling, a comedy by William Lestocq and E. R. Robson, which was seen last season in London."

A TRIPLE ALLIANCE.

Charles B. Hanford, Elihu R. Spencer, and Nora O'Brien have formed a triple alliance, and will go out next season as joint stars. Their repertoire will include Virginius, Othello, Venice Preserved, The Merchant of Venice, Romeo and Juliet, Damon and Pythias, and Julius Cæsar. They will be supported by a strong Shakespearean company of well-known people. The plays will be presented with new scenery, costumes and accessories. Mr. Hanford formerly starred as Mark Antony in Julius Cæsar, Mr. Spencer playing Cassius. Nora O'Brien is a Baltimore actress, and said to be of rare beauty. She made her debut recently in Romeo and Juliet.

VAUDEVILLE MANAGERS INCORPORATED.

The Association of Vaudeville Managers of America, the projected organization of which was chronicled and explained in THE MIRROR several months ago, was incorporated at Albany last Thursday. The capital is $2,000 and the principal office will be in New York. The directors are William J. Gilmore of Philadelphia, Henry C. Miner and James Donaldson of New York, Marvin S. Robinson of Buffalo and James J. Butler of St. Louis.

VIEWS OF BOOKS.

"A Moral Busybody," by Alan Dale. The Mascot Publishing Company: New York.

This story was written with the purpose of showing that the zeal of a reformer of the social evil—Dr. Parkhurst is aimed at—may result in greater evils. A depraved woman, handsome, fascinating, and unscrupulous, is driven by a crusade from her usual haunt to take up residence in a flat house with orderly families. Here she corrupts a young man and a young woman, the latter a sister of a priggish fellow who himself encourages the reform of the Dr. Brickfield, of the story, and assumes to aid it. It finally transpires that the courtesan of the story is this prig's half sister, and that he and his own sisters have unknowingly lived on the proceeds of real estate devoted to unlawful uses; his father having abandoned his mother and died in Paris, where he had long lived with a notorious woman.

There are many relative threads in the story spun from the lines above indicated. Some of the characters are cleverly conceived and drawn, and there are scenes in the book that suggest close study of the phases of life treated. Added, too, to an air of verity is a convincing strength that reveals the author's earnestness. The book is devoid of humor, but is sharply satirical.

Although there is no striking novelty in the main topic, the subject and characterization impel interest from the first. There are lapses in the merely literary workmanship, and infelicities as well as inaccuracies of expression; but the book has so contemporaneous and vital an interest that it will no doubt be read by many who will forget while following its development that it is not a literary masterpiece.

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"Good Night, Schatz!" Comedietta in one act by Adolf Hepner. Published by the St. Louis News Company, St. Louis, Mo.

Adolf Hepner edits a German newspaper in St. Louis. It is not stated whether Good Night, Schatz was originally written in German or not, but the dialogue bears evidence that the author's mother tongue is not English. Many phrases seem to be translations of teutonic idioms.

The theme of the comedietta is well adapted for a curtain raiser. It illustrates how averse a loving youth is to part from his sweetheart after passing a pleasant evening in her company. Every other remark leads up to a rapturous embrace with an osculatory climax. The youth succeeds in proving to his inamorata that life devoid of woman's love is not worth living. Most young men arrive at the same conclusion sooner or later, but they don't all of them take as long to bid their best girl good night.

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"Werner's Readings and Recitations," No. 13. Compiled and arranged by Francis P. Richardson. Edgar S. Werner, New York.

This series of pieces selected for the reader and reciter may be commended, as it contains many that have won popularity with others comparatively new and unhackneyed that will serve the reciter's purpose admirably. In the selections are one of Mrs. Kendal's favorite pieces, "Pussy's Better Nature," Wilson Barrett's famous speech, Wilfred Denver's Dream," from The Silver King, the poem entitled "Fate, which Selina Fetter-Royle recites in Friends, Rose Coghlan's "Clock at Berne" speech from Diplomacy, a scene from Hannele, the dream-play that excited so much attention last season, and other speeches that have become noted on the stage in the mouths of distinguished actors.

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"The Gowanusians," by Maurice E. McLoughlin. New York: Edmunds Publishing Company.

This volume is made up of dialect sketches written by Mr. McLoughlin, and published in the Brooklyn *Eagle*. The everyday life of plain people is set forth with evidence of actual study of the Irish settlers of Gowanus, with touches of human nature as it is found everywhere, and with a skill in the dialect itself that shows comparatively few lapses. The adventures of Mrs. Mulgrew, Mrs. McBrannigan, Mrs. O'Dooley, Mary Ann, and other types whose counterparts may be found in all urban and suburban communities, have caused much amusement as they appeared in the newspaper, and will entertain other readers in their assembled form.

WILLIAM CALDER'S ATTRACTIONS.

E. E. Zimmerman, who is the advance representative of William Calder's Span of Life company, called at the MIRROR office yesterday. In referring to Mr. Calder and his various attractions, Mr. Zimmerman said:

"Mr. Calder has returned from Europe, having completed arrangements for four companies to present The Span of Life abroad this season. There is, as you know, a company traveling the English provinces which has met with uniform success in Great Britain during the past two years. Another company has been presenting the piece in Dutch at Rotterdam, and is now playing a month's engagement at Amsterdam, after which they are booked for a return engagement at Antwerp.

"A German company is to perform the Span of Life for three months in Berlin and then go on tour through Germany and Austria. A French organization will play in Paris at the Eden Theatre and on the French circuit. Arrangements have also been made for a production at St. Petersburg.

"Mr. Calder has acquired the American rights to all the plays of Sutton Vane, Arthur Shirley and several other English dramatists. He will not be in the cast of The Span of Life this week, as he is to attend the fiftieth performance of The Cotton King in Boston, at the Bowdoin Square, where in conjunction with William A. Brady he will shortly produce a new English melodrama called Humanity. Yes! The human bridge is spick and span, thank you. Good day!"

WHEN BESS WAS QUEEN.

Mme. Rhéa's new three-act comedy, When Bess Was Queen, by Elwyn A. Barron, deals with the life of the player during the Elizabeth régime, and more particularly with the interest taken by Queen Elizabeth in the welfare and future greatness of Shakespeare.

In the first act Elizabeth finds Shakespeare having a jovial time with Sir John Falstaff and other congenial spirits at the tavern of The Mermaid. Still wearing the mask she has donned, she pleads with him to forego such carousals and to aim for the exalted position in life which his genius demands.

In the second act at the Royal Park at Richmond, Elizabeth appears to Shakespeare in a dream in the character of an inspirational muse, and again pleads with him to take advantage of his inborn genius.

The third act is at the palace at Whitehall, where success crowns Elizabeth's reformatory efforts, and she bestows on Shakespeare a wreath of laurel.

SUPERFLUOUS HAIR, Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.***

GOSSIP OF THE TOWN.

Mrs. Thomas F. Shea and Mrs. Wilson J. Uberroth have returned from a visit to Griffin, O.

Otis Harlan was recently entertained by the Toledo, O., Club.

L. N. Scott, the St. Paul, Minn., manager, has leased the Grand Opera House at Superior, Wis.

Henry H. Winchell has joined The County Fair company.

Carrie Roma has joined Rickett's Troubadours.

Edwin P. Hilton has resigned as manager of Eloise Willard in The Little Speculator.

E. J. McSheridan, formerly a member of a Frohman theatrical company, was sent to an asylum for the insane at Kankakee, Ill., last Thursday at his own request.

Walter Hanley has left A Baggage Check and joined Carrie Turner's company.

Charles E. Evans will send out on Jan. 1 The Vale of Avoca, a new play by Leonard Grover and Clay M. Greene.

Charlotte Winnett, now with Jacob Litt's In Old Kentucky, will star next season if a play suitable to her abilities can be found.

Clairesse Agnew and Marie Lowery have joined The Fencing Master company. Miss Lowery has recently been ill.

A large party of Nobles of the Mystic Shrine with their wives attended Tony Pastor's Theatre last Wednesday night. Mr. Pastor presented each woman with a bouquet.

Fire destroyed the Opera House and business houses valued at $20,000 in Belton, Tex., on Nov. 16.

Archibald Allen, leading juvenile, and Marie Leicester, leading soubrette, of the Joshua Simpkins company, were married in Boston on Nov. 17.

John Whiteley, for the past two years treasurer for Mme. Rhéa, has accepted the business management of The Black Crook.

Edwin Mordant, who made a distinct hit as Governor Rodman in Men and Women, has signed for the heavy part in Work and Wages, which will open in Troy to-morrow.

Marguerite Van Zandt has sued Mrs. Potter on a claim for $1,500 for expenses attendant upon a trip to India and costumes, under an engagement with that star.

Ed. O'Connor and Amy Paige have joined the Carrie Lamont company.

The Detroit critics are pleased with In the Name of the Czar.

Frank E. Morse has gone in advance of The Great Brooklyn Handicap.

Some time ago Marie Decca began a suit against her husband, Francis Leon Christman, to recover the "Villa Decca," in Pennsylvania. The Court of Equity, Judge Simonton acting, has rendered a decision in favor of Mr. Christman, finding that the property was bought with money that he had earned as a journalist.

O. P. Ziegfeld will send a second company on the road about Jan. 1, producing In the Enemy's Camp. Mamie Frederick, now of his Convict company, will be featured.

The members of A. Y. Pearson's Derby Mascot company have formed a bicycle club, and are often seen spinning along the roads of the different towns they play in. Charles A. Taylor, the author of the piece, had a severe fall while riding from Bridgeport to Southport. He was run over by a buggy.

Etelka Wardell will open her season with The Diamond Breaker at Bridgeport, Conn., on Dec. 24.

J. T. Maguire, treasurer of the Fourteenth Street Theatre, left town for New Orleans last Thursday. He went to attend Barney Ferguson's opening in Duffy's Blunders, which occurred last Sunday night, at the St. Charles Theatre. Mr. Maguire will return in about two weeks.

Business manager Charles Sturges, with L. J. Carter's Northern Tornado company, reports that Michigan is all right. Manager Jay Simms, of this company, is at his home in St. Louis with his wife, Willie Simms, owing to her illness.

Hick's Oriole Troupe of vaudeville performers—numbering sixteen persons—left New York on Nov. 15 for Shanghai, China. Herbert Fales is the manager of the organization.

John Zacharias visited the Garden Theatre with his wife on May 22, 1883. He bought two reserved seats and was shown to them by an usher. It proved that a mistake had been made at the box-office, the tickets being for the next evening, and Zacharias was ejected. He then sued T. Henry French, then manager of the theatre, for $5,000 damages, and the case will be tried in the Court of Common Pleas. Mr. French defends on the ground that theatre tickets can be revoked at will.

Henry K. Emmett, who described himself as a playwright without a home, fell in a fit at Twenty-ninth Street and Sixth Avenue last Thursday night and was sent to the New York Hospital.

The Twelfth Night Club held its second "sewing bee" in its new rooms last Thursday. The work is for charity.

John Kernell says he is going to book McFadden's Elopement in England next Summer, as he has been offered ten weeks' time for that play and himself. Mr. Kernell says his business in the larger cities is larger than he has done in three years. George F. Hall joined him in Buffalo yesterday.

Daniel B. Gillette, Jr., the composer, was burned seriously the other evening by the explosion of a celluloid waste-paper basket into which he had thrown a match. It will be several weeks before he can do any work on the score of his new opera.

A new term of the Lawrence School of Acting will begin on Dec. 10. Sadia Whiteford, now touring the South, is a graduate of this school.

Helen Ruskin has been engaged as leading support to Max von Mitzel.

Henry Jewett severed his connection as leading man with Richard Mansfield on Saturday night, and has joined Rose Coghlan's company.

The Mestayer-Otis-Keenan company comprises the following actors: Elita Proctor Otis, Frank J. Keenan, W. A. Mestayer, Charles Barron, Charles Coote, Albert Lang, A. C. Deltwin, George Bates, William Post, Joseph Valder, Joseph George, Katherine Dooling, Violet Campbell, Inda Palmer, Helene Helmick, and Harry Sawyer. Asa Elldridge is treasurer, and Arthur L. Griffin business manager.

Harry Ernest, of the Quaker City Quartette, with Sam Devere, writes that he won $250 on the the result of the election in New York State.

Business Manager J. J. Rosenthal, of the Seabrooke Opera company, writes from the South that he never saw so much cotton in his life as they have down there now.

Otis Skinner is making a decided success in the South with his new play, His Grace de Grammont.

AT THE THEATRES.

American.—The Manxman.

Play in five acts, adapted by Mr. Barrett from "The Deemster," by Hall Caine. Produced Nov. 26.

Pete Quilliam	Wilson Barrett
Philip Christian	T. W. Percyval
Rose Christian	Horace Hodges
Cæsar Creegen	Ambrose Manning
Monty Missit	George Howard
Professor Mawley	T. Bolton
Tom	Stafford Smith
Johnnie	H. Underwood
Dr. Mylechreest	C. Derwood
Jonieque Jelly	Marcus St. John
Kate Creegan	Maud Jeffries
Miss Christian (Auntie Ann)	Miss Hoffman
Nancy	Daisy Belmore
Bella Kelly	Miss C. Scott

A large audience welcomed Mr. Barrett back cordially to New York last night at the American. The offering with which he began his eight weeks' engagement was his own dramatization of Hall Caine's latest and most successful novel. The Manxman has enjoyed great popularity for several months past in the English provinces, and the leading English critics praised its merits extravagantly. It is not likely to be accepted at their estimate here, however. Last night's audience, although friendilly inclined, was bored rather than interested by Pete Quilliam and his domestic calamaties.

A domestic play nowadays must be natural and artistic both inherently and in representation to win the favor of spectators grown weary of artificial "simplicity" of plot and purpose. There are things in the life and the character of Pete as we saw him last night that made one think he got no more than his deserts of any fellow whose sublime innocence approaches unto comparative imbecility.

Mr. Caine's novel, "The Deemster," is familiar to a vast number of readers in this country. The play, which is divided into five acts, follows the book closely. The first scene is the yard of the Maux Fairy Inn. Philip Christian, grandson of the old Deemster of the Isle of Man, and Pete Quilliam are friends. Philip is a candidate for the most important post—that of Deemster—on the island. He and Pete are both in love with Kate Creegan, daughter of a man who combines the functions of preacher and publican. Pete asks Philip—not knowing his friend's state of heart—to speak to old Creegan in behalf of his suit. The innkeeper will not listen to the idea of finding a son-in-law in simple Pete, and the latter starts for the diamond fields in South Africa, entrusting Kate to Philip's guardianship.

In Pete's absence Kate becomes smitten with Philip, who on his side has higher matrimonial views. Kate meanwhile is compromised and betrayed. Pete, who has been reported dead, returns unexpectedly and Kate—stung by Philip's refusal to marry her—becomes his wife.

Kate, when her child comes into the world, goes to Philip, leaving the infant behind. Pete, still blindly unsuspecting, seeks Philip for counsel. Kate's maternal instinct is aroused. She returns home to see the child. Pete finds her there and learns the truth. Eventually he forgives his wife and her betrayer—a far different way out of the situation than that used by Dumas and Girardin in Le Supplice d'une Femme.

The play has the faults common to plays made from novels. It has been an impossible task for Mr. Barrett to transfer to the stage from the pages of the book anything more than an outline of plot and a superficial replica of character. There is in the play an atmosphere of unnaturalness and a frequent dependence upon theatric device that destroy effect and repulse sympathy. These glaring defects prevent The Manxman from being idyllic, which it might easily be were the theme treated iu a different vein.

As Pete Mr. Barrett's strong and weak points were conspicuous. He was earnest, but never impressive; there were tears in his voice frequently, but there were none in the eyes of the spectators. It is amazing that a performance so mediocre as this one in point of art should have received the glowing endorsement of England's most noted critics.

Miss Jeffries as Kate physically suggested the character, but she was painfully inadequate in the scenes demanding emotional power. The spirited situation at the close of Act II. she spoiled by her throaty ranting.

Mr. Manning's Cregeen is the only work of the rest of the company that deserves to be singled out for commendation. It was an excellent, if somewhat exaggerated, representation of a blatant, canting hypocrite.

The play was prettily and picturesquely mounted. The lights were badly managed during Act One. In nature we do not see the glow of sunset change to pale moonlight in the "shake of a lamb's tail," or with the click of an electric button, but we saw that phenomenon in The Manxman last night.

Fifth Avenue.—Jacinta.

Comic opera in two acts. Music by Alfred G. Robyn. Book by William A. Lepere. Produced Nov. 26.

Jacintia	Louise Beaudet
Blanca	Cecile Eissing
Inez	Jennie Reiffarth
Delgardo	Edwin Sievens
Metepec	Harry Brown
Miguel	Stuart Harold
Romaldo	W. S. Johns
Panilla	Aileen Burke
Paloma	Maienne Convere
Morrelos	Sig. Puragini

The Louise Beaudet Opera Bouffe company gave the first New York production of Jacinta last night at the Fifth Avenue Theatre.

The scenes are laid in Mexico during the year 1829. The story of Jacinta was told in THE MIRROR at the time the opera was originally produced in St. Louis. The hero is a naval officer who conspires with a brother officer to restore an overturned empire. The revolution is inspired by personal motives, the main object being to take revenge on a love-sick Alcalde, and to win two beautiful Mexican girls, Jacinta and Bianca.

The revolutionary plot is discovered, and Miguel and Morrelos, the two conspirators, are about to suffer the death penalty, when a messenger arrives and announces that the King's son has restored the Empire, and that the republic is at an end. As a reward for past services Morrelos is made Governor of the province. He forgives the Alcalde on condition that he will allow his daughter, Bianca, to marry Miguel. Morrelos, himself, of course secures the much coveted Jacinta.

The performance last evening went very smoothly. Mr. Robyn's score is not pretentious. Neither is it prodigious. It abounds in tunefulness that is not always of a strikingly original order. Some of the Mexican melodies are very lively, and the composer's share of the work is on the whole a conscientious and commendable effort.

The libretto is commonplace, and occasionally lapses into actual stupidity. It is therefore greatly to the credit of some of the principals that they were able to make as much as they did out of the lines allotted them.

Louise Beaudet looked charming in the Mexican costume of Jacinta. She sang and acted with telling vivacity. Cecile Eissing's picturesque costume was also very becoming. She danced with rare gracefulness, and her vocal and histrionic efforts were equally satisfactory.

Signor Perugini presented a romantic appearance as Morrelos, and sang with customary artistic results.

Edwin Stevens invested the role of Delgardo with grotesque comicality, and was ably abetted by Harry Brown as a side comedian.

Jennie Reiffarth as Inez, Stuart Harold as Miguel, and W. S. Johns as Romaldo all did well. Aileen Burke and Marienne Convere looked their parts in point of girlish beauty, but their voices are decidedly diminutive.

The picturesqueness of the scenery and the blending of brilliant colors in the costumes are very striking.

The chorus people proved efficient, and the orchestra was ably led by Herman Perlet.

Bijou.—The Flams.

Farce-comedy in three acts by Harry and Edward Paulton. Produced Nov. 26.

Marmaduke Flam	William Hoey
Coriolanus Flam	John C. Rice
Jacob Von Kopf	Mat C. Woodward
Lally Darryl	George W. Howard
Minnington Muff	Charles Renwick
Lord Parapet	John Cushman
Duke of Dumblam	Charles French, Jr.
Aunt Jane	Lillie Alliston
Eva Von Kopf	Jessie Merrilees
Mamie Von Kopf	Cheridah Simpson
Miss Prunes	Nina Norman
Miss Analine	Rita Emerson
Miss White	Carrie Merrilees
Miss Black	Edith Merrilees

William—popularly know as "Old Hoss"—Hoey was seen in Harry and Edward Paulton's farce-comedy, The Flams, at the Bijou Theatre, last evening, for the first time in this city.

The story of the farce is much similar to Erminie, Cadeaux and his Gallic vagabond comrade being represented in the persons of two American tramps.

The opening scene takes place in the drawing room of Jacob Van Koff. He has a sister who is known as Aunt Jane, and two daughters, Eva and Mamie. Van Koff and Aunt Jane have determined that Mamie shall marry an English nobleman whom none of them have ever seen. As Mamie happens to be in love with Lieutenant Manning she naturally objects. Coriolanus Flam arrives fully determined to prevent anybody but his friend Manning from marrying the girl. His plans are furthered from the fact that the family mistake him for the nobleman they are expecting.

The plot thickens when Marmakuke Flam, a roving brother of Coriolanus, turns up for the purpose of denouncing the aforesaid nobleman as an imposter. The only way out of the difficulty is for the two Flams to pass themselves off as a Lord and Duke, respectively. When the English noblemen actually arrive they are taken for imposters and sent to jail.

Coriolanus falls desperately in love with Eva and decides to elope with her and take Mamie along with them. Marmaduke encounters the wife he deserted in the person of Fannie, the cook, and they, too, are to go along with the eloping couple. Unfortunately Marmaduke mistakes Aunt Jane's room for that of Fannie and the scheme is discovered. After matters have been satisfactorily explained, Van Kopp consents to the marriage of Eva and Lieutenant Manning, and also agrees to allow Coriolanus to marry Eva.

The authors have succeeded in making a genuinely amusing comedy around the two familiar characters. The jokes are quite original and the dialogue is at times exceedingly clever.

As Marmaduke Flam Mr. Hoey succeeded in being more amusing than ever. His original make-up is very clever and his songs were enthusiastically applauded.

John C. Rice, who has taken Mr. Evans' place with Mr. Hoey, made a good impression in the character of Coriolanus Flam.

The Merrilees Sisters and Cheridah Simpson contributed entertaining specialties, and Lillie Alliston made the most of the character of an aristocrat-loving aunt.

Among the others of the company deserving of mention were Mat C. Woodward, George Howard and Charles Renwick.

The performance is altogether very entertaining, and Mr. Hoey certainly deserves the rousing welcome he received last evening on his metropolitan début as a lone star.

Lyceum.—A Woman's Silence.

Play in three acts by Victorien Sardou. Produced Nov. 20.

Maurice	Herbert Kelcey
Hector	W. J. Le Moyne
Sir Arthur Greyson	Stephen Grattan
M. Duprez	Charles Walcot
M. De Rosanges	Fritz Williams
M. De Lubersac	Fred. Gottschalk
M. Vignolles	David Elmer
Duval	Robert Weed
Schamyl	Ernest Tarleton
Dorothea March	Georgia Cayvan
Lucy Gordon	Katharine Florence
Delphine	Adrienne Dairolles
Baroness Von Stannitz	Bessie Tyree
Madame Vignolles	Maude Venner

It is almost impossible to believe that the author of A Scrap of Paper had anything to do with the piece, bearing his name as author, which was produced at the Lyceum last Tuesday night, for A Woman's Silence is the poorest dramatic fare that has yet been offered to the patrons of that popular theatre.

It is thought by many that these alleged Sardou plays, which crop up so mysteriously and which Paris is never permitted to see, are the efforts of raw young French writers who take the MSS. to Sardou to arrange and brand for the American market, but, granted that Sardou did write these plays, it is not surprising that he has never been able to get any of them produced in Paris or that he prefers to try them first on Brother Jonathan.

The story of A Woman's Silence is Gallic in flavor. Previous to the opening of the play, Sir Arthur Greyson, while in India, was shot by George March—a gambler—at the door of his sister, Dorothea March's, room. Fearing the consequences of his drunken fury, the gambler prevails upon Dorothea to shield him by swearing that Sir Arthur was in her bedroom and was shot by her brother to avenge her honor. Her reputation blasted, Dorothea leaves India and leads a secluded life near the Lake of Como, in Italy, where she is wooed by the Count de Vigny. Dorothea loves the Count, but surprises him and the audience by swearing their marriage to be impossible, and it is not until the second act that she tells him the reason.

Sir Arthur Greyson now appears on the scene. He loves Dorothea and proposes marriage, thinking to win his suit easily, thanks to the Indian episode. But Dorothea repulses him angrily and Sir Arthur is confronted by his rival, the Count de Vigny, who charges him with being the originator of the scandal current concerning Miss March. In a spirited scene Sir Arthur soon convinces the count that Dorothea swore in court that she had been his mistress in India, and the act ends with the estrangement of the Count and Dorothea. In the last act the heroine is so despondent that she is about to destroy herself. She prepares some poisoned tea, and while her back is turned Sir Arthur enters, drinks the tea and, on leaving the villa, falls as if dead. Dorothea is now accused of murder and after a most melodramatic scene in which a number of obstreperous supers and Italian functionaries take part, the play ends by Sir Arthur's ressurection and Dorothea's good name being established.

A more improbable story could hardly be conceived. All the agony and tears in the piece Dorothea brings upon herself. One word from her would have cleared up everything, made the count happy, silenced the village gossips and confounded the villain. How can an audience be expected to sympathize with a young woman, presumably virtuous, who goes into court and swears away her reputation for the sake of protecting a worthless brother? And, moreover, why so much ado about nothing? The man was not killed, and she could not even have been punished for perjury for she left India before the play opens.

Apart from the plot, there is little in the workmanship to suggest Sardou. There are some strong scenes in the second act, but the first and last acts are very tiresome, while the dialogue throughout is commonplace.

The piece was well staged and, in the main, well played. The honors were easily carried off by Stephen Grattan, a newcomer, who played the villain. Mr. Grattan has an excellent stage presence and is a strong and polished actor. W. J. Le Moyne gave a clever sketch of a blasé French nobleman.

Georgia Cayvan was hardly happy in the role of Dorothea. The part was a trifle beyond her reach.

Herbert Kelcey struggled hard with the part of the Count, but it proved too difficult.

Adrienne Dairolles, another newcomer at the Lyceum, created a favorable impression, and Bessie Tyree was also seen to advantage in a small part. Katharine Florence, who is a big girl now, still wears her hair down her back and simpers, which is a pity, and Fitz Williams had little to do save make his entrance on a bicycle, which had nothing to do with the play.

William Hawley has painted some pretty scenery for the production, the drop curtain in the first act being particularly striking.

Standard.—Too Much Johnson.

A farce, by William Gillette. Produced Nov. 26.

Augustus Billings	William Gillette
Mrs. Augustus Billings	Maud Haslam
Mrs. Upton Batterson	Kate Meek
Francis Faddish	Sam Reed
Leonora Faddish	Marie Greenwald
Henry Macintosh	Miller Kent
Joseph Johnson	Ralph Delmore
M. Leon Duthis	Harry Bell
Frederic	Robert Hickman

Too Much Johnson promises to prove a successful play, although it does not contain an original idea, an original situation or an original character.

The programme announces that the piece is original with the exception of an incident from the French farce, Plantation Thomassin, which has been incorporated. In the absence of the MS. of the French play this statement must be accepted although the atmosphere of the piece is French from beginning to end. There is the French mother-in-law, the French son-in-law, the French wife, the French West Indian planter, and the French mistaken identity scheme. All the situations and scenes are distinctly French and evidently taken from French originals.

However, this fact does not prevent Too Much Johnson from being an amusing play and one well worth going to see. THE MIRROR has already printed the story. It will, therefore, suffice to say that the piece is a capital laughter-maker, with a rattling good plot.

Mr. Gillette had a good part as Augustus Billings. He gave an excellent performance and received numerous recalls. Kate Meek made an admirable mother-in-law, and Maud Haslam acquitted herself well in a part that does not give her much opportunity.

Ralph Delmore was very good as the sugar planter, and Sam Reed and S. Miller Kent did well in less important roles. Harry Bell made a good Frenchman, and Marie Greenwald made a respectable ingénue.

The piece is well staged.

Broadway.—Prince Ananias.

Comic opera in two acts. Music by Victor Herbert. Libretto by Francis Neilson. Produced Nov. 20.

Boniface	George B. Frothingham
Cerdic	William Castleman
Killjoy	Peter Lang
Louis Biron	W. H. MacDonald
George Le Grabbe	Eugene Cowles
La Fontaine	Henry Clay Barnabee
Eugene	Joseph Sheehan
Jacques	James E. Miller
Ivon	Mr. Boyle
Felicie	Josephine Bartlett
Mirabel	Mena Cleary
Ninette	D. Eloise Morgan
Idalia	Jessie Bartlett Davis

The Bostonians have made several fruitless efforts to find a substitute for Robin Hood. They can hardly be said to have found one in Prince Ananias, the comic opera they produced at the Broadway Theatre last Tuesday night. Nevertheless Prince Ananias has a great deal of merit, and with the requisite revision is not unlikely to suit the public's fancy.

The incidents of the plot are placed in the Sixteenth Century. Louis Biron, a vagabond poet and adventurer, has a chance meeting with his friend, George Le Grabe, a famous highwayman, whose head is valued by the King at two hundred louis. Louis agrees to accompany George to court in search of Mirabel, a young woman with whose charms the outlaw has been smitten while engaged in a stage coach robbery.

Incidentally Louis has several love affairs of his own on hand, having made love to Ninette, a village belle, and shortly afterward to Idalia, the leading lady of Lafontaine's band of strolling players. In order to loosen Lafontaine's purse strings, the poet passes himself off as Prince Ananias, and introduces George as his physician. The proposition of the bogus prince to assist the players to appear before the King sends the manager into the seventh heaven of delight.

In the second act the players are confronted with a king, afflicted with chronic melancholia, who offers to "give a rich and lofty place to him who'd decorate his face with one expansive smile." Lafontaine, accordingly, produces a farce from his own pen, which proves so lachrymose that the author is sentenced to the torture chamber. Prince Ananias, with ready wit at mendacity, comes to the rescue, and tells the King of a farce written by Lafontaine that was so funny that the critics laughed till they were sore.

The King's funny bone is touched at last and he discovers that he has been hoodooed by his chamberlain. La Fontaine is made dramatist royal. Louis Biron becomes poet laureate, and Idalia, promises to leave the stage for his sake and live on love. Mirabel, who turns out to be the chamberlain's daughter, is allotted to George Le Grabbe, who instead of having his head cut off, is appointed sole physician to the royal household.

Victor Herbert's score is ambitious but very uneven. At times the composer shows himself an expert in harmonious orchestration. In other instances the accompaniment is thin and commonplace. Several marches and waltz movements are delightfully rhythmical, and the lyrics are invariably artistic. The melodic gem of the opera is the love duet between Idalia and Louis toward the end of the first act. As a whole the score, though possibly lacking in spontaneous tunefulness, is graceful, artistic and fairly original.

Francis Neilson has hit upon a capital theme for a libretto. He unfortunately has not succeeded in making the most of his subject. There are some radical dramatic defects in the second act. Instead of having Prince Ananias tell of the risible effect of a certain farce when played before his royal sire, Lafontaine's players should make the King laugh by actually presenting something comic in vew of the audience. At all events there is no apparent reason why the King should indulge in undue laughter on account of hearing of the hilarious results of a farce of the incidents of which he is told absolutely nothing except that they were howlingly funny. Another defect arises from the fact that a sympathetic interest is awakened for Ninette, who joins the players when they go to court, but seems to have been lost in the shuffle at the end of the second act.

Despite these defects Mr. Neilson's libretto evinces considerable cleverness. The character types of Lafontaine and his leading lady are decidedly amusing. There is abundant humor in the dialogue, and the comedians are consequently not compelled to resort to acrobatic horse-play in order to hold up the comic end of the opera. The rhymes and versification scarcely stamp Mr. Neilson as a born poet, but they are by no means as inane as those of the average libretto. In fact, Mr. Neilson has written some very appropriate verse for the sentimental ballads, and his patter songs show quite a knack for humorous rhyming.

It would be difficult to say too much in praise of the production *per se*. It is rare to find an operatic organization such as the Bostonians, in which the principal performers combine vocal and histrionic efficiency in an unusual degree.

W. H. McDonald was not in the best of voice on the opening night, but he gave a capital representation of the rollicking and mendacious adventurer. Henry Clay Barnabee was simply inimitable in his racy character sketch of the author-manager.

One of the emphatic hits of the performance was the Idalia of Jessie Bartlett-Davis. She acted the role of the capricious leading woman to the life, and it goes without saying that her singing was an artistic treat. Eugene Cowles also won enthusiastic applause for his splendid vocal work in the role of George Le Grabbe, and his acting was in keeping with the general excellence of the cast.

D. Eloise Morgan proved a charming Ninette. Her voice, though not powerful, is very sweet, and well cultivated. George B. Frothingham cut a grotesque figure as the melancholy king, and his characterization proved remarkably ludicrous.

Joseph Sheehan, who possesses a pleasing tenor voice, did fairly well as Eugene. The other roles were mostly in competent hands. The chorus people had apparently been well drilled, and Mr. Herbert conducted with vigor and enthusiasm. The scenery of the production is picturesque and effective.

Grand Opera House.—The Two Orphans.

The Two Orphans made their annual appearance at the Grand Opera House last night. A very strong company gave a capital performance of the familiar play.

Kate Claxton's Louise is too well known to call for comment.

Mme. Janauschek appeared as the Countess de Linieres, and won much applause.

Arthur Forrest's Chevalier de Vaudrey was an excellent impersonation, and the Henriette of Fanny Gillette was a painstaking performance.

Good support was given by Fred. W. Sidney as the Count de Linieres, Marion P. Clifton as Frochard, Donald Robinson as Pierre, and William F. Clifton as Jacques. Mary Stewart deserves a word of praise for her Marianne. A well-filled house greeted the players.

Tony Pastor's.—Variety.

The bill at Tony Pastor's this week is varied, picturesque and entertaining. Mr. Pastor provides new parodies, and Barney Fagan, assisted by ten pickaninnies, offers a Louisiana cake-walk with incidental levee dances.

Robetta and Doreto combine to keep things moving in their acrobatic Chinese comedy scene, called Heap Fun Laundry. The Dawsons do a novel act on 36-inch high roller skate stilts.

Musical Dale entices melody from all sorts of instruments, and the Sisters Preston hold forth in a new assortment of songs.

John and Nellie McCarthy and Princess Pauline also do their share in the line of vocal specialties.

Koster and Bial's.—Vaudeville.

Last week's successful and meritorious programme was repeated at Koster and Bial's on Monday night. The bill was unquestionably one of the best that has ever been presented at this popular house. Among the numbers presented such familiar performers as Carmencita, Fougère, Bertoldi, the Finneys, M. and Mme. Bruet-Riviere, Tschernoff and his dogs, Erminia Chelli, and the Forrest Brothers. The new series of living pictures continue as a strong feature. Next week an entire change of programme will occur.

At Other Houses.

The regular season of Augustin Daly's Theatre will begin this (Tuesday) evening with Twelfth Night, in which Miss Ada Rehan will appear as Viola, a character in which she bade *au revoir* to New York a year and a half ago. The advance sale for this presentation began months ago, and Daly's will to-night no doubt witness the most brilliant audience in its history.

The Gaiety Girl, with George Edwardes' English company, moved to the Harlem Opera House for a week's visit on Monday night.

John Drew will conclude his engagement at the Empire with next Saturday night's performance of The Bauble Shop. The production of The Masqueraders is set down for next Monday.

This is the last week of Shenandoah at the Academy of Music.

William H. Crane will give the last performance of The Pacific Mail at the Star Theatre on Saturday night. Rose Coghlan is due at this house next Monday with a new play called To Nemesis.

Palmer Cox's Brownies is crowding the Fourteenth Street Theatre at every performance.

Rob Roy is meeting with undiminished comic opera patronage at the Herald Square Theatre.

Gus Heege's farce-comedy, Rush City, was presented to the New York public for the first time at the Columbus Theatre Monday night.

[CONTINUED ON PAGE 11.]

IN OTHER CITIES.

BALTIMORE.

The leading dramatic attraction of the week, and in fact so far of the season, is Sardou's new play Madame Sans Gêne, now running at Albaugh's Lyceum Theatre. The story is an intensely interesting one, and is told in three acts and a prologue of brilliant and spicy dialogue. The co. under the management of Augustus Pitou is a most excellent one, and includes Kathryn Kidder, Maria Shotwell, Henrietta Lander, Charles Plunkett, Harold Russell, Wallace Shaw, and Edward Mackey.

Madaleine, with charming Camille D'Arville as the star, proved to be a bright and catchy little opera, well staged, well chorused and cast, and with quite a story to it. Miss D'Arville was in excellent voice on Monday evening to greet the large audience assembled at Ford's Grand Opera House, and they were delighted with her charming personality. Aubrey Boucicault and George C. Boniface, Jr., are very good in their respective parts. The co. includes the Hollins Sisters.

Lottie Collins and her Troubadours offered a first-class entertainment at Harris' Academy of Music. Miss Collins appears in a new line of work this season, having developed into a comedienne, and essays a field once occupied by the late Rosina Vokes. Miss Collins is not an imitator of the bright little English star, but her work resembles that of Miss Vokes very much. The co. is a strong one, and business has been good.

Lydia Yeamans-Titus and the Living Pictures are the attractions at the Howard Auditorium.

Fabio Romani, a very exciting drama, drew large houses at the Holliday Street Theatre. The co. includes Engel Summer, leading lady, George C. Denton, L. Farwell and Grace Hunter.

Carl H. Sampson, the strongest man in the world, performed wonderful feats of strength at Kernan's Monumental Theatre. He was surrounded by a very fair variety co.

Philip H. Shea, formerly treasurer of the Tremont Theatre, Boston, now manager of the Camille D'Arville co., is in the city. Mr. Shea has made many vacation trips to Baltimore and is very popular here.

Nina Bettini-Humphreys was to have sung in concert at the New Music Hall on Monday last, but she did not appear and the affair was indefinitely postponed.

Fred. Hallen received quite a fall bicycling in the Park the other day which came near laying him up for repairs. Mrs. Hallen says she received much worse than his before she became as proficient as she now is.

Johnstone Bennett did not appear at the matinee and evening performance of The Amazons on Saturday last, owing to a heavy cold. HAROLD RUTLEDGE.

DETROIT.

The most notable theatrical event of the week of Nov. 18-24 was the reappearance of Louis Aldrich in Bartley Campbell's well-known play, My Partner, at the Detroit Opera House. The engagement was for three nights and a matinee. Detroiters have not forgotten Mr. Aldrich, although many years have elapsed since he was last seen here, and they turned out in goodly numbers on Monday evening, the opening night, and enjoyed his impersonation of that splendid character, Joe Saunders, which we might say he created fifteen years ago. Although it was pleasant to renew acquaintance with Mr. Aldrich, we missed some of our old friends, such as Parsloe, who used to impart to the character of Wing Lee touches of pathos and humor all his own. Frank Kendrick, however, takes the part of the Chinaman exceedingly well, but he is not Parsloe. Next to Mr. Aldrich himself, the best actor in his co. is Theodore Hamilton, who takes the part of the politician, Major Henry Clay Britt, in a delightfully humorous manner. Wright Huntington as Ned Singleton did extremely good work, as did also James A. Nunn as Matthew Brandon, James Martin as the cringing Scraggs, Frank Riddell as Sam Bowler, Peter Reynolds as Wellington Widgery May Hosmer as Mary Brandon, Florida Kingsley as Grace Brandon, and Ida Kreuger as Posie Pentland.

The Detroit Opera House will be occupied the latter half of the week (22, 23, 24) by Mr. and Mrs. Harry Kellar, who will give a series of exhibitions of modern magic, which promises to be very interesting. Mr. Kellar's researches in the old world have enabled him to show for the first time in America such wonders as The Shrine of Koomra Sami and the Talking Image. Their list of attractive novelties is quite varied and extensive and will doubtless prove quite interesting to those who delight in the mysterious.

A vaudeville entertainment entitled A Run on the Bank opened for a week's engagement at Whitney's 18. It is a piece which gives Ward and Vokes plenty of opportunity for the display of their talents. The co. supporting them is clever, the musical numbers good, and the whole thing full of snap and "go." Steve Brodie in On the Bowery 26 1.

At Campbell's Theatre week of 19-24 In the Name of the Czar was the attraction for the week. It is a handsomely staged melodrama of the ultra-sensational style, played by a fairly good co. and is doing a good business. Augustus Thomas' beautiful play, The Burglar, 26-1.

KIMBALL.

ST. PAUL.

At the Metropolitan Opera House Pauline Hall and her excellent co. of player-singers presented the operatic comedy, Dorcas, Nov. 15-17 to good houses and well pleased audiences. Miss Hall admirably rendered the role of Lady Honoria and the title role. Her vocalization was clear, sweet, and effective, winning repeated encores. Jeannette St. Henry possesses a soprano voice of much sweetness, and finely rendered the part of Dora. William Broderick's splendid bass voice was heard to advantage in the part of Lord Lambourne. Kate Davis' pure contralto voice and her comedy work as Griselda were very pleasing. J. Aldrich Libbey was in fine voice and was excellent as Lord Beauregard. Charles H. Bradshaw made the part of Lubin Mugby very amusing. A strong co. presented Eugene Tompkins' production of The Black Crook 18-24, opening to full houses. Marie Tavary Grand English Opera co. 25-1.

At Litt's Grand Opera House, Bessie Bonehill and a very clever co., under the management of Paul C. Blume, presented the pleasing farce-comedy, Playmates, 18-24, opening to S. R. O. Miss Bonehill is a very pleasing vocalist, and made a great hit. Strong supporting co., including Alida Perrault, W. R. Seeley, Sig. Boralli, Annetta Zerlina, John West, Mat. Gallagher, and others. The specialties were good, and the play was well staged. In Old Kentucky 25-1.

Manager Paul C. Blume, of the Bessie Bonehill co., is a genial man, and very energetic. He is a St. Paul boy, and is having a pleasant time with his family and a host of old friends.

The Athos Family, with the Black Crook co., made a hit in their phenomenal leaping, vaulting and balancing acts. GEORGE H. COLGRAVE.

INDIANAPOLIS.

Charles Dickson, who was to open at the Grand Opera House Nov. 19 in A Jolly Good Fellow, was obliged to cancel the engagement owing to a severe cold, which resulted in a throat trouble of a serious nature. Mr. Dickson made a heroic effort to appear on Tuesday night, 20, but was compelled to desist by the advice of his physician. Sol Smith Russell 22-24; Lewis Morrison 29-30 and Thanksgiving matinee.

At English's Opera House The Power of the Press opened to good business 19. William Stafford and Florence Roberts headed a capable co. Kellar 26-31.

The Pulse of New York opened at the Park Theatre 19 to a topheavy house. Gracie Emmett, the leading actress, assumed six different characters acceptably. Watson Sisters' co. 26-28.

Helene Mora and Hyde's Comedians opened to packed houses afternoon and evening of 19. Miss Mora was enthusiastically received. She was obliged to sing four times, and by request sang "Comrades." A beautiful floral piece several feet high was presented to her. Sam Devere's co. 24-31.

James Dickson, now of New York, is paying a visit to his brothers here.

J. W. McKinney, of De Wolf Hopper's staff, also visited friends here Sunday.

O'Kane Hillis, of The Power of the Press co., formerly resided here, and attended Butler University.

Helene Mora will star next season in a play entitled A Modern Mephisto, written by Mr. Donnelly, of the New York *World*. G. A. RECKER.

CHARLESTON.

Blue Jeans with a good co. and its well-known scenic effects was seen here for the first time Nov. 15, 16; business fair. Annie Buckley as June won the sympathetic approval of her audiences.

The Ensign 19, 20 to big business. Richards and Pringle's Minstrels 22. Mr. Barnes of New York 23, 24; Black Crook 28.

Vank Newell, business manager for the Black Crook, is one of the fastest movers on the road. He came in 19, drove to Manager Keogh's office in a carriage and five minutes later was on his way back to the depot to take the Augusta train.

Diligent search has failed to unearth the rich uncle who was reported to have died here, leaving Genevieve Reynolds, the opera singer, a fortune worth $70,000. Uncles such as this one seldom or never die in Charleston.

Lillie Engstrom, the sick chorister, is recovering slowly at the local hospital.

Gala week, Charleston's annual business festival, began 19 and the city is filled to overflowing.

R. M. SOLOMONS.

JERSEY CITY.

Edward Harrigan and his co. of Jersey City favorites began an engagement at the Academy of Music Nov. 19, and played throughout the week to excellent business. Reilly and the 400 was the opening play, and as Harrigan, Wild, Fisher, and Mrs. Yeamans came on they were enthusiastically received. The play went with a vim. Dave Braham, Jr., does some clever dancing. Old Lavender, one of Mr. Harrigan's best pieces, was given for two nights, and Cordelia's Aspirations closed the engagement. The Power of Gold 26-1; James O'Neill 3-8.

A long bill was presented at the Bon Ton Theatre 19-24 by the Powers Family, Hines and Colby, Vera, Moreland and Thompson, the Howard Sisters, Sheridan and Forrest, Sidney Worth, Higgins and Leslie, Dereux and Taylor, Chris. Allen and Aggie Lorraine. Charles De Forrest put on an afterpiece for the first time in the history of this house, The Black Statue. It is an old piece, but it made a hit. Business good.

Two new dressing-rooms have been added to the Academy of Music conveniences, yet every co. that comes here says there are not enough. Manager Henderson is in a quandary.

J. Aldrich Libbey, who was to have left the Pauline Hall Opera co., has made arrangements to continue with that organization.

Edward Harrigan has a number of Jersey City people in his co. They are busy now rehearsing the new piece, Notoriety, which will be produced at the New York house this month.

The Actors' Protective Union has gained a point in this city. The Bon Ton will do away with the dramatic agent, and all performers appearing at that house will be engaged directly by Manager T. W. Dinkins.

WALTER C. SMITH.

PROVIDENCE.

The realistic comedy-drama entitled Special Delivery was the attraction at the Providence Opera House Nov. 19-21 and played to small houses. James O'Neil opened in Virginius 22 to a large house. Monte Cristo for the rest of the week. Advance sale large. Hanlon's Fantasma 26-1.

Old Glory was splendidly presented at Keith's Opera House 19-24 and drew large houses. The piece was admirably staged and strongly cast. Old Jed Prouty 26-1.

Proprietor Trowbridge, of Lothrop's Opera House, furnished a pleasing vaudeville bill, headed by the Du Crows, for his patrons 19-24. Attendance good.

Rice and Barton's Comedians presented Razzle Dazzle to large and well-pleased audiences at the Westminster 19-24. Weber and Field's Own co. 26-1.

Ed. Wilbur, professionally known as Tony Bryant, spent week of 19 at his home in this city, it being the first time he has been Providence for two years. He goes with McGinty's Flirtation next week.

Mr. Lyons, of Daly and Lyons, who played at Lothrop's Opera House week of 19 is an old polo favorite here and on the opening night the Providence Polo Club presented him with a large floral wreath.

A concert in aid of the new convent was given in the Providence Opera House evening of 18 and was largely attended.

A party of prominent people from Woonsocket attended James O'Neill's opening in Virginius at the Providence 22.

A large party of Brown University students attended the closing performance of 1492 evening of 17.

Harold Cox, of the Old Jed Prouty co., and Sam Fletcher, of Hanlon's Fantasma, were in town 22.

HOWARD C. RIPLEY.

BUFFALO.

Joseph Murphy in The Kerry Gow and Shaun Rhue at the Academy of Music Nov. 19-21 delighted all lovers of the true Irish drama. Gorman Brothers in Gilhoolys Abroad 22-24. The Gormans are clever comedians, and their minstrel fame preceded them. Their conscientious work in the past was sufficient to call out large audiences. Colonel Robert G. Ingersoll 24; Madame Sans Gêne 26-1.

Eddie Foy appears in Off the Earth at the Star Theatre 19-24. Mr. Foy has been for years Chicago's favorite low comedian, and is remarkable and original in his new creation. Manager W. A. Power, of the Star, is exerting every endeavor to add to the comfort of his patrons, and is receiving his just reward in box receipts. Sadie Martinot 26-1.

John Kernell appeared in McFadden's Elopement at the Lyceum Theatre 19-24. John L. Sullivan 26-1.

Harry Williams' Meteors were seen at the Court Street Theatre 19-24. The De Foreests in their whirlwind dance captured the audience. Omene also made a hit. Duncan's Giganteans 26-1.

At Shea's Georgie Parker and Fred. McClellan continue to delight with their singing. Gordon, the English sharpshooter, plays popular airs upon the xylophone by shooting at the bars with his rifle. Fougère 26-1.

Iva Donnette, the popular soubrette, with the Hoss and Hoss co., met with an unfortunate accident while in the city, having sprained her shoulder in a severe fall. BRET HART.

MILWAUKEE.

The Black Crook was not very liberally patronized Nov. 11-17, although the piece is well put on, and the cast mainly capable. Some very good living pictures are given between acts two and three. In connection with each picture an interesting story is most excellently told by Russel Hunting, whose delivery is a decided departure from the customary lecturer. Cleveland's Minstrels followed for two performances 18, and gave a very satisfactory entertainment. I would suggest to Billy Emerson that he find another story to tell by the time he comes again, as we have all heard that old one about the man with the hare-lip so often we can almost tell it *verbatim et literatim* when he comes on.

Joe Ott appeared at the Academy 22-24 in The Star Gazer to fair attendance.

A Railroad Ticket at the Bijou 18-24 offered some very good specialties, upon which the piece depends largely for its success. Alice Carle has an excellent contralto voice, and renders several numbers in an artistic manner. James T. Kelly sings several topical songs with good effect, and the dancing of Eulalie is marvelous. The co., as a whole, was very satisfactory. Rachel Kerr, basso, and Edward Oakley, tenor, joined A Railroad Ticket here.

James T. Kelly is rehearsing Gus Weinberg's new song, "Girl Wanted," and will sing it next week. I am told by the publishers that this song is having a big sale, and I trust the author will derive a large pecuniary benefit from it. E. T. MCDONALD.

ATLANTA.

A conventional melodrama, In Old Kentucky, at the Grand Nov. 14, 15, with matinee, drew fairly well. Probably the most striking feature is the Pickaninny Band and its specialties. Lizzie Evans, who has headed several cos. of her own, was also in the cast.

Barney Ferguson and his vehicle, Duffy's Blunders, drew medium-sized audiences 16-17 and matinee. An abundance of genuine fun of the horse-play variety amused all who attended and every one seemed pleased. Marguerite Ferguson did splendidly as a dancer and contortionist. Her encores were frequent.

Blue Jeans was presented 19 to an audience of good proportions. The co. proved to be an exceptionally good one and throughout there was a dash intermingled with the play that was indeed pleasing. W. H. Elwood plays the hero remarkably well and George D. Chaplin as the colonel-politician was capital.

At the Marietta Street Theatre the Baldwin-Melville co. at popular prices in repertoire closed a successful week's engagement 17.

Walter Baldwin purposes to introduce a circus in conjunction with his theatrical performances while in Jacksonville.

The Maro-Rattis comb., under the auspices of the Y. M. L. Association at the Marietta Street Theatre 21 gives promise of good business.

Jane and the Black Crook are underlined at the Grand.

Mabel Paige is to return next month to the Edgewood Avenue Theatre when she will refurbish La Belle Marguerite. ALF. FOWLER.

LOUISVILLE.

Mrs. Potter and Kyrle Bellew in a change of bill nightly occupied the Temple Theatre for three performances commencing Nov. 19. The engagement was the most notable one of the season at that house, and brought out large audiences.

Sol Smith Russell appeared 19-24 at Macauley's in A Poor Relation, Peaceful Valley, and Heir-at-Law. Sandow follows, opening 22.

Oliver Byron presented The Ups and Downs of Life at the Grand Opera House week of 19-25.

On the Potomac, the offering at the Avenue, attracted satisfactory patronage. The engagement closes 25.

The Vivian de Monte Specialty co. at the New Buckingham 19-25 drew the usual good business at that house.

Manager Quilp announces The Derby Winner as the Auditorium's attraction during Thanksgiving week, and also the engagement of Alfred Farland for a return date.

McCoy, of McCoy and Murphy, lost a portion of his wardrobe in a slight fire during the Dixon co.'s engagement at the Buckingham. No other damage was done but it was only by prompt action the entire place was not destroyed.

Rose Coghlan and her co. passed through 17 en route for Henderson, Ky., where she was to open the new Opera House.

General Basil W. Duke at Library Hall, Nov. 26, lectured on "Morgan and His Men."

The Borschneck Brothers will give a Midwiater Circus at National Park opening 26. A regular ring performance will be given, and there will be a menagerie of seventy cages of animals.

While in New Orleans recently your correspondent saw Claude Robinson, formerly connected with Louisville playhouses, and also enjoyed a visit to the French Opera House. CHARLES D. CLARKE.

MINNEAPOLIS.

At the Grand Opera House the Tavary Grand Opera co. opened 19 in Il Trovatore to a large and brilliant audience, and made an emphatic success. The principals were all in excellent voice. Marie Tavary as Lenora carried off the honors. William Mertens made a splendid count. A. L. Guille as Manrico fairly captivated the house. Helen von Doenhoff made a decided hit as Azucena, and the chorus was exceptionally strong. Tannhäuser, Lohengrin, Carmen, Faust, and Rusticana filled out the week. The Black Crook 26-1.

At the Bijou Opera House The Land of the Midnight Sun was given to large house 18. The play is the work of Edwin Barbour, formerly a member of the old People's stock. It was quite cordially received. Bessie Bonehill 25-Dec. 1.

At the People's Theatre the stock co. presented Little Nugget, a story of Western life, to very good business 18. The piece abounds in thrilling incidents.

At the Lyceum Theatre Augustin Daly's admirable co. of comedians presented A Night Off and 7-20-8 to fair business 15-17. The performances were everything that could be desired from an artistic point of view, and should have received more generous patronage than was accorded them.

Nat. C. Goodwin had an unpleasant experience before leaving the city 18. He was riding a bicycle on Hennepin Avenue when he collided with an electric car and was considerably shaken up. He was able to leave for West Superior, however, 19.

Manager Hayes reports business at the Bijon as very much better than last season.

F. C. CAMPBELL.

NEW ORLEANS.

Frederick Warde and Louis James played a very successful engagement at the St. Charles Theatre Nov. 18-24. Barney Ferguson's Duffy's Blunders 25.

Lillian Lewis in Cleopatra was the attraction at the Grand Opera House 18-24. Felix Morris in a comedy repertoire 25; Mrs. Potter and Kyrle Bellew 2-8.

At the Academy of Music 22-24 in Old Kentucky was well received. Charles Frohman's Charley's Aunt 26; Sandow 2-8.

The French Opera troupe has met with considerable success. Among the operas recently presented were Le Barbier de Seville, La Juive, La Favorite, Mignon, Il Trovatore, and Carmen.

M. Jourdain, the tenor de traduction of the troupe, failed in two operas and has been given his congé. He will leave for Europe this week. Another tenor will be engaged to fill his place.

William F. Blande, manager for Barney Ferguson, is in the city. He is pleasantly remembered as an actor in Bidwell's Star Dramatic co.

Frank Williams, representing Felix Morris, is here.

J. M. McNamara, ahead of Charley's Aunt, is in town.

Victor Thorne is here representing Ellen Beach Yaw, who is to appear here in January.

Manager Henry Greenwall left for New York during the week. LAMAR C. QUINTERO.

KANSAS CITY.

Felix Morris played a most successful engagement at the Coates Nov. 15-17, drawing excellent houses. Among the several pieces he presented none excited more active interest than his new three-act piece Behind the Scenes, which was attractive in that one showed a real rehearsal scene, and the last act disclosed a side view from the wings during the first performance of a new play with an unknown but aspiring leading lady. The clever comedy work of Morris as the old Frenchman was vastly amusing and presented him in a lighter and livelier vein of humor than his other characters. His co. was excellent. Aladdin, Jr., the gorgeous and beautiful spectacle, drew large houses 19-24. Charley's Aunt 26-1.

Lewis Morrison drew fine houses to the Grand 18-24 appearing in his excellent production of Faust. His acting and intelligent conception of the part of Mephisto were thoroughly artistic and the co. and scenic effects were good. Donnelly and Girard 25-1.

Robert Gaylor and a clever co. of soubrettes and comedians in Sport McAllister drew splendid houses at the Ninth Street 18-24. Robert Mantell 25-1.

The first regular traveling attraction at the Gillis was A Summer Blizzard which played to packed houses 18-24. Nellie Rosebud headed a fair list of smile-producers. Winter Circus 25-1.

Charles F. Thomas, who had charge of the Gillis, has gone to St. Louis to engage in other business.

FRANK B. WILCOX.

OMAHA.

At Boyd's Theatre, The County Fair Nov. 15-17, had a successful engagement. The co. is much the same as that of last season, which means that it is a capable one. Pauline Hall Opera co. in Dorcas to large and appreciative audiences 18, 19. The leading soloists were all good, the chorus fair, and the music bright and attractive. The only drawback was the shortness of the engagement, but I understand that Miss Hall is to play Dorcas again next year, and trust that Omaha will be in her route.

At the Fifteenth Street Theatre the attendance at Albini Empire Entertainers fell off somewhat toward the last of the week ending 17, due principally to a very objectionable would-be funny man, who succeeded only in being coarse and indecent. Aside from his particular specialty, the co. is a very efficient one, and was heartily applauded. On the Suwanee River opened a week's engagement 18 to a fair house. The piece is somewhat in the order of In Old Kentucky. The Pickaninny Band and the Magnolia Quartette are special features of the performance. J. R. RINGWALT.

SAN ANTONIO.

Alba Heywood in Edgewood Folks appeared at the Grand Opera House Nov. 13; fair house. Effie Ellsler 14; good business. Otis Skinner 16, 17; fair house. Tony Farrell in Garry Owen 18, 19. Thomas Q. Seabrooke 23-25; Tennessee's Pardner 27, 28; Brownell's Minstrels 29; Devil's Auction 1, 2.

Otis Skinner presented His Grace of Grammont and The King's Jester and made a decided hit. It was one of the finest productions ever brought to San Antonio.

The Skinner co. spent Sunday in San Antonio and put in the day seeing the sights. This city is getting to be quite a favorite Sunday point for the attractions entering the State, not for business but for pleasure.

It is Mr. Skinner's intention to produce Hamlet at no distant date, so it is stated by his manager, Mr. Buckley. WILLIAM L. SIMPSON.

The Rolling Stone, Austin, Tex.

THE NEW YORK DRAMATIC MIRROR stands at the head of the list of dramatic papers. It is always newsy and reliable, and is the best medium by which to keep posted on dramatic affairs.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Ex-Governor Bob Taylor Nov. 13; small but pleased audience. Lillian Lewis, matinee and night, 15; good houses. In Old Kentucky 16; fair business. The Tornado 17, matinee and night, to poor business. Barney Ferguson 19; Charley's Aunt 20; Black Crook 21, 22.—ITEM: Manager Frank P. O'Brien, our able representative in the State Legislature, is in Montgomery attending his duties there.

TUSKALOOSA.—ACADEMY OF MUSIC (John G. Brady, manager): Hettie Bernard Chase, three nights and matinee, Nov. 15-17; medium business; good performances. Will. E. Cullhane's Minstrels 19; fair business; satisfactory performance.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Frederick Warde and Louis James in Henry IV. 13; packed house. The Tornado 17; moderate business. Charley's Aunt 19; Duffy's Blunders 20; Hettie Bernard Chase 21.

ANNISTON.—NOBLE STREET THEATRE (L. M. Burns, manager): James Young in Hamlet Nov. 19; fair advance sale. Jane 29; Lillian Lewis 30.—ITEM: Beginning 18, all passenger trains entering the city go into the Union Depot, thereby making it more convenient for cos. coming here than it was with separate depots.

ARKANSAS.

NEWPORT.—OPERA HOUSE (Bernstein and Beal, managers): Perkins D. Fisher's A Cold Day Nov. 20.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, lessee and manager): Milton Nobles in Love and Law Nov. 12; fair house. The Dazzler 16; light house. Henry Watterson, billed to lecture 17, canceled engagement. Effie Ellsler in Doris 19; The Devil's Auction 21; Silver King 22.

LITTLE ROCK.—CAPITAL THEATRE (Walker and Rigsby, lessees; George B. Nichols, manager): Milton Nobles in From Sire to Son Nov. 14; fair business. Spider and Fly 14; good house. The Dazzler 17; matinee; big business; night, fair audience. The Devil's Auction 19, 20; opening night, packed house. Effie Ellsler 21; Silver King 22; Cold Day 23.

PINE BLUFF.—OPERA HOUSE (E. W. Martin, manager): Henry Watterson, lecture, Nov. 15.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager) Haverly's Minstrels opened Nov. 15 for three nights to a packed house; business continued large. Robert Downing underlined.—GRAND OPERA HOUSE (A. W. Benson and Rickards, managers): Theodore Kremer in The Nihilist drew good houses week ending 17. Through the Shadows of Death 19-24.—BURBANK THEATRE (Fred. A. Cooper, manager), Darrell Vinton and Dorothy Rossmore in the former's version of Count di Rimini filled the house 12-17. Harbor Lights 19.—IMPERIAL THEATRE (Gottlieb, Lehman and Ellinghouse, managers): Vaudeville drew good business during the week.—ITEMS: Col. Jack Haverly, the veteran minstrel manager, is paying us a visit.—A. M. Hawthorne, the baritone, with Haverly's Minstrels, is an old-time Angeleno, and received hearty recognition on the opening night.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Katie Emmett in Killarney to a topheavy house Nov. 12. Haverly's Minstrels 19.—CASINO THEATRE (J. W. Roscoe, manager): Vaudeville week of 12-17; good business.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): Robert Downing opens Nov. 19 for three nights with The Gladiator.—PEOPLE'S THEATRE (A. W. Benson, manager): Rip Van Winkle 12-17, local stock co.; business fair.

STOCKTON.—AVON THEATRE (W. B. Turner, manager): Stewart and Kelly's U and I co. closed a two weeks' engagement Nov. 17 to fair business. The Newell Brothers in The Operator 19-24.—YOSEMITE THEATRE (Robert Barton, manager): Dan Sully 14; fair business. Katie Emmett in Killarney 16; big house.—NEW PIONEER HALL (A. Wolff, manager): David Starr Jordan 16; crowded house. C. W. Wendle, with stereopticon views, 23; Prof. Bernard Moses 30.—ITEM: Dan Sully presided over the local lodge of Elks 14 at their social session. Mr. Sully's co. were guests, and the occasion was a very enjoyable one.

COLORADO.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Charley's Aunt Nov. 16; crowded house. Thomas Keene in Hamlet 20.

LEADVILLE.—WESTON OPERA HOUSE (J. H. Cragg, manager): Charley's Aunt Nov. 15; S. R. O.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Charley's Aunt delighted a full house Nov. 14. Thomas Keene in Othello 23; Katie Emmett in Killarney 25; Dan Sully 26; County Fair 29.—TIVOLI OPERA HOUSE (F. C. Rice, manager): Home talent, under Harry E. Willard, presented on 13-16 The Vagabond and My Lord in Livery. In the former Mr. Willard had the title role, and in the latter played Spigot. Both performances were very creditable. Alma Lawrence coming in justly for a share of the praise.—ITEM: It is quite probable that a stock co. will be organized here, and present one play each month during the Winter, under the direction of Harry E. Willard.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The Baker Opera co. in Fra Diavola Nov. 19; fair house. The co. is minus Baker, who abandoned it at Providence, owing to back salaries, etc. Whipples Brothers, of that city, are backing the co. now and endeavoring to get it on a paying basis. Young Mrs. Winthrop was revived 20 by a mediocre co. Primrose and West's Minstrels packed the house matinee and evening 21, repeating their success of early in the season. James C. Roach 22, 23; Lyceum Vaudeville co. 24.—ITEMS: The local Elks will hold their memorial services at Proctor's Sunday, Dec. 2. They will put on a minstrel entertainment for a benefit in January.—John Morrissey, manager of the Lyceum Vaudeville co., is well known here. For years he managed the National Theatre and made many warm friends.

NEW HAVEN.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Waldman's Specialty co. Nov. 15-17; large business; fine performance. The Derby Mascot 19-21; good performance; large and well-pleased audiences. Fay Foster Burlesque co. 26-28; In the Tenderloin 29; The White Squadron 30-1.—HYPERION (G. B. Bunnell, manager): Harry Braham's Moses and Son 24; small audience. The Crust of Society 26; The Nominee 28; Rice's Surprise Party 29; Sousa's Band 1.

BRIDGEPORT.—THE AUDITORIUM (Belknap and Rowland, managers): Lost in Egypt Nov. 15; Pearson's The Derby Mascot 16; both to good business. On account of the disbandment of Grenier's Lyceum Theatre Vaudevilles in New York 17 the large advance sale for 19-21 had to be refunded. This is the first disappointment of this sort this house has experienced during the present season. Harry Sefton's co. in Cristobella 22-24; Colonel Robert G. Ingersoll 26; M. B. Curtis in Sam'l of Posen 28.—PARK CITY THEATRE (Parsons and Jennings, managers): William Gillette in Too Much Johnson 14 was a great artistic success, though given to light business. Primrose and West's Minstrels 20; full house, as they did in September last and duplicated their big hit. Haulon's Superba 23, 24; White Squadron 29; Princess Bonnie 30; James O'Neill in Virginius 1, and Sousa's Band 2.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The New London Amateur Opera co. in The Mikado to a large audience Nov. 21. The co. made a pronounced hit when the opera was sung in New London, and $1,300 was made for a local hospital. The singers are many of them from church choirs and have numerous friends here who will give them a hearty welcome. Primrose and West's Minstrels 23.—BREED OPERA HOUSE (A. H. Harris, manager): Dark.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Peck's Bad Boy Nov. 17; good performance; fair house.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Peter Maher, booked for Nov. 21, cancelled. Special Delivery 24; Young Mrs. Winthrop 26; Daly's Gray Mare 29; James C. Roach 30.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Following the two big houses of the Old Homestead came The Derby Mascot to a good house Nov. 15, and Mrs. Langtry to big business 20. This is a great year at the Lyceum. Shore Acres Thanksgiving and 1492 the night after.—OPERA HOUSE (J. W. Ringrose, manager): Sefton opens 26 for three nights.

NEW LONDON.—LYCEUM THEATRE (A. T. Hale

manager): Mrs. Langtry in A Wife's Peril Nov. 19; S. R. O. M. B. Curtis in Sam'l of Posen 26.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Norris Brothers' Equine and Canine Paradox Nov. 14, 15 to medium business.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Mortimer Stock co. in Colleen Bawn Nov. 23. Social Session, booked 19, canceled.

WATERBURY.—JACQUES OPERA HOUSE: The Norris Brothers' Equine and Canine exhibition returned Nov. 16, 17 and gave very interesting entertainments to good business. A good co., including Robert McWade, who is a favorite here, presented Young Mrs. Winthrop on 19.——PARLOR OPERA HOUSE: Englehardt and Blanchard, Hermie Nixon and the Russells were the principals last week. Good business continues.

STAMFORD.—GRAND OPERA HOUSE (Brown Brothers, managers): The Fool's Revenge Nov. 22; Shore Acres 26; Lew Dockstader's Minstrels 1; Yale Glee Club 7; Robert Hilliard co. 11; Old Jed Prouty 14.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): Garnella Brothers Nov. 16, 17; good business. Faust 19, 20; large houses. Princess Bonnie 22; Charles T. Ellis 24; Robin Hood 16; Joseph Jefferson 28.——ACADEMY OF MUSIC (Fred. A. Thomas, manager): The Clifton and Agnott co. began a week's engagement 19; good business.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Louis James and Frederick Warde in Henry IV. Nov. 15; packed house. James H. Wallick in The Bandit King 21; Charley's Aunt 23.

OCALA.—MASON OPERA HOUSE (J. W. Sylvester, manager): Baldwin-Rogers Comedy co. 12-17; packed houses.——ITEM: Manager Sylvester's little daughter, Leafy, gave a matinee party to her young friends last Saturday afternoon, celebrating her nineteenth birthday.

BARTON.—OPERA HOUSE: Jane Nov. 3; good house.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Peck's Bad Boy Nov. 19; small audience. The Ensign 21, 22; Richards and Pringle's Minstrels 23; Otis Skinner Dec. 7.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Blue Jeans Nov. 17, matinee and night; business fair. Co. very good. The Ensign 27; Black Crook 29.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Hettie Bernard Chase Nov. 12-13; good business.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Jane was presented Nov. 13 to a moderately large audience. Peck's Bad Boy underlined.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and co., managers): Sons of Ham Minstrels Nov. 12; local benefit to S. R. O. Across the Potomac 13, 14; fair business. Bobby Gaylor in Sport McAllister 15; S. R. O. James J. Corbett 16; S. R. O. Y. M. C. A. lecture course 17; fair house.——ITEMS: George C. Peace, of the Sport McAllister co., who was ill with a severe case of laryngitis, rejoined the co. 15, greatly improved in health.—Charles Dox, the comedian of the Sons of Ham Minstrels (local) and dramatic editor of *The Herald*, who made such a hit, has decided to adopt the stage. He is considering several flattering offers, but as yet has made no choice.—J. S. Forney, treasurer at the Grand, left 12 for Marshalltown, Iowa, to attend the marriage ceremony of his sister. He returned 16.—Bobby Gaylor has contracted with H. Grattan Donnelly to write a play for him which will be produced in the near future under his own management. Mr. Gaylor has postponed his trip to Europe indefinitely.—Mott Moore, stage manager at the Grand, met with a very painful accident 19. In attempting to move a piano it fell over on his foot, crushing it. Amputation, it is thought, will be necessary.—J. H. Dillon, of the Pauline Hall co., was a visitor in the city 19 on business connected with his attraction. He reports excellent business, and expects to read the CHRISTMAS MIRROR with his family.

STERLING.—ACADEMY OF MUSIC (Garland Gaden, manager): Fox Brothers English Pantomime and Novelty co. 16, 17; fair business.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): The Kid Nov. 15; big house. Pete Baker 16; fair business. Uncle Hiram and Carter's Fast Mail underlined.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): The Kid to fair business Nov. 16. Murray and Mack in Finnigan's Ball 21. The New York Stock co. in Old Blood 29.——ITEM: The Kid co. pleased the audience and the management so well that the co. was booked to appear here again Jan. 5.

DANVILLE.—GRAND OPERA HOUSE (A. W. Heinly, manager): A Trip to Chinatown, No. 2, Nov. 17; fine business. Professor Roche, mesmerist, opened a week's engagement 19 to a well filled house. La Pearl's Winter Circus gave a benefit for the Children's Home Association 19. House packed.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Cleveland's Minstrels Nov. 14; large house.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): Down in Dixie Nov. 16; large and well-pleased audience. Conroy and Fox in Hot Tamales 23.

MOLINE.—AUDITORIUM OPERA HOUSE (Woodyatt and Cumpson, managers): Houck Opera co. Nov. 14, 15, opened with Said Pasha. The Kid 17; fairly good business. The specialties were excellent.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines-manager): Willie Collier in A Back Number to good business Nov. 12. Robert Gaylor in Sport McAllister 14; fair house. James J. Corbett 17; S. R. O. A Trip to Chinatown 20; Donnelly and Girard 22.——ITEM: Giles Renolds Warren, manager of A Baggage Check, was called home on account of the death of his father, J. K. Warren, who was one of our prominent business men.

EAST ST. LOUIS.—MCCASLAND OPERA HOUSE (J. W. Reed, manager): Mr. Barnes of New York Nov. 15; fair house. Murray and Mack in Finnegan's Ball 18; large and well-pleased audience. Charles A. Loder in Oh, What a Night! 28.——MUSIC HALL (G. Lehman, manager): Professor Fink's "Lectures and Views in Alaska and Rocky Mountains" 13, 14; large and well-pleased audience. Professor Anderson's Specialty co. 19-25.

MONMOUTH.—PATTEE OPERA HOUSE (Webster and Perley, managers): Nicols, magician, local, Nov. 15; fair business. Hot Tamales 19; good business. Marie Decca Concert co. 20; Houck Opera co. 22; Lady Windermere's Fan 24; Al. G. Field's Minstrels 27; Warde-James co. 8.

PEKIN.—TURNER OPERA HOUSE.—A Railroad Ticket Nov. 9; Finnigan's Ball 21; Slayton's Jubilee Singers 26.

FARMER CITY.—COLUMBIAN OPERA HOUSE (Young and Sheidler, managers): Tennessee Warblers Nov. 14; fair business. Uncle Josh Spruceby 19; crowded house; S. R. O. Ralph Garrett Comedy co. 29-1; Walford's Dramatic co. 6-8.

ANNA.—MILLER'S OPERA HOUSE (R. Lynn Milton manager): Fast Mail, Northern co., Nov. 7; Lady Windermere's Fan 13; Pete Baker in Chris and Lena 22. Barrel of Money booked for 5, has canceled. Aunt Sally 14.——ITEMS: The members of the Anna Camping Club attended the performance of Lady Windermere's Fan in a body.—This is the home of L. P. Wilcox, who is in advance of Gray and Woodhull's Aunt Sally co., and the coming of the attraction is awaited with much interest by Mr. Wilcox's many friends here.

LITCHFIELD.—RHODES' OPERA HOUSE (Hugh Hall, manager): Swartwood Dramatic co. presented A Shadowed Life Nov. 12; Chick 13. Forgiven 14; M'Liss 15; Fireman's Ward 16; Widow Bedott 17. Nellie Blanchard is leading lady.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Conroy and Fox played a return date Nov. 14 to fair business. That sterling actor, Lewis Morrison, presented Faust 17 to a very large and delighted audience. So pleased was Mr. Morrison with his reception that he immediately booked a return date 25. The Spooner Comedy co. opened a week's engagement 18, with Edith May, and Cecil Spooner as the bright particular stars. Thus far business has been good. Charles A. Loder in Oh, What A Night! 26.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): James J. Corbett Nov. 15; S. R. O. Mecca Concert co. 19; good business. The Kid 24; Lady Windermere's Fan 26; Al. G. Field's Minstrels 28; Lost in New York 30; Railroad Ticket 3; Charity Ball 5; Warde and James 7; The Coast Guard 17; Zo Zo Magic Queen 22.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Down in Dixie Nov. 14; good house. Across the Potomac 15; fair business. Lewis Morrison presented Faust 16 to his usual large and appreciative audience. Houck Opera co. 28, 29.——ITEM: Manager Perry complains of the large number of companies that fail to appear on the dates for which they are booked.

AURORA.—EVANS' GRAND OPERA HOUSE (D. W. Godard, manager): Down in Dixie Nov. 17; good house. J. K. Emmett 20; Friends 23.

QUINCY.—EMPIRE THEATRE (H. Charles, manager): Friends Nov. 13; large and well-pleased audience. Robert Gaylor 17; good business. Felix Morris 20; A Trip to Chinatown 23.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Danger Signal Nov. 14; fair business. Paul Dresser will return Jan. 15 in The Green Good's Man.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthurs, manager): Josh Spruceby Nov. 20; S. R. O.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Mikado was produced by home talent, under the direction of Professor A. C. Moss 13. Down in Dixie 15; S. R. O.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): A Trip to Chinatown Nov. 14; large house; return of The Rainmakers 19; crowded house. Friends 24; Side Tracked 3; Bobby Gaylor 5; Williams Comedians 8; Troubadours 13; Silver King 15.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): Owing to the large number of strangers in the city all last week, attending the Grange Convention, all performances at the Opera House were favored with large audiences. Down in Dixie had the S. R. O. card out early in the evening 12. Robert Gaylor pleased a large audience 13. The Wolford Comedy co. filled the balance of the week 14-17 playing at popular prices to large audiences. Marie Decca Concert co. 14; large and pleased audience. Lewis Morrison 26; Pauline Hall 27; Inez McCusker 29; The Kid 29; Houck Opera co. 30.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The Si Perkins co., which was booked for Nov. 17, did not arrive until midnight, on account of a wreck on the L. and M. R. R. Fortunately none of the co. sustained injuries beyond a few scratches. Their non-appearance disappointed quite a large audience, but after waiting a reasonable time Manager Cline explained matters to them and refunded their money. Faust 23; His Nibs the Baron 28.——ITEMS: Manager Cline has tendered the use of his house to the local lodge of Elks for Memorial Day, 2.—Archie Boyd, after giving two performance of The Country Squire in Louisville, canceled the balance of his engagement, and left with his co. for the East. L. S. Nixon, who assumes the management of the above co., has been spending several days here, and informs me that their business throughout the South has been very unprofitable and that he has canceled all his remaining time in the land of Dixie. Mr. Nixon leaves in a few days for New York.—Carl J. Breetz, of the Standard Theatre stock co., Chicago, is spending a few days here with his parents.—Mark E. Swan, manager of A Barrel of Money co., writes Mr. Cline that his co. closed at Montpelier, Ind., but expects to reorganize shortly.—Pete Baker has been compelled to change his date here until later in the season. This leaves Manager Cline without a Thanksgiving attraction.

CRAWFORDSVILLE.—MUSIC HALL (Townsley and Thomas, managers): Hi Henry's Minstrels 12; large business. Across the Potomac 17; fair business. Lady Windermere's Fan 22, Watson Sisters 23.——ITEMS: Mary Thomson, a soprano, lately a debutante of the Tivoli Theatre, San Francisco, is a resident of this place, and her many friends are glad to hear of her success.—Milt Burk has joined the Ben Hur co. after summering here.—D. W. Cox has recently sold his interest in the Ben Hur co. to his partner, W. C. Clark, who is conducting the business with the assistance of M. Burke.—General Lew Wallace is expected home in a few days after a two months' lecturing tour in the West under the direction of Major Pond. After a brief rest he goes East for about the same length of time.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): Joe Ott in The Star Gazer Nov. 14; good business. Entertainment very satisfactory. A Clean Sweep 26; Pulse of New York 3; The Burglar 7; The Veteran Detective 10.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Ship of State Nov. 30.

MARION.—SWEETZER'S OPERA HOUSE (W. A. Livermore, manager): Joseph Ott in The Star Gazer Nov. 13 pleased a good house. The Brownies was presented 14, 15 by local talent under the direction of Palmer Cox to large audiences. Charles Dickson in Incog. 17 delighted an overflowing house. The Danger Signal 22; Gloriana 24.

MADISON.—GRAND OPERA HOUSE (F. E. DeLosta, manager): Vreeland's Minstrels to a good house Nov. 15. Watson Sisters' Extravaganza co. 19; crowded house; good co. Black Jenny Lind Concert co. 26; His Nibs the Baron 29.

RICHMOND.—PHILLIP'S OPERA HOUSE (J. H. Dobbins, manager): Hi Henry's Minstrels Nov. 16; capacity of the house. Gus R. Waite's Comedy co. opened for a week 19 to S. R. O. Griffith's Faust 26.——GRAND OPERA HOUSE (Frank McGibeny, manager: Walker Whiteside in Hamlet 27.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): Lewis Morrison in Faust drew a very large house Nov. 15. Mr. and Mrs. Robert Wayne are playing a week's engagement in repertoire. On their opening night, 19, in The Black Flag, they were greeted with a packed house.

WABASH.—HARTER'S OPERA HOUSE (Harter Brothers, managers): The Brownies in Fatherland by home talent Nov. 23, 24.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Paterson, manager): Frohman's Charity Ball Nov. 14; large and well-pleased aucience. Danger Signal 17; fair business. Lady Windermere's Fan 20; Charles Dickson in Incog 22; Robert Wayne 26-1; The Kid 3; Gracie Emmett 5.

MUNCIE.—WYSOR'S OPERA HOUSE (H. R. Wysor, manager): Charles Dickson in Incog. Nov. 16; good house; good performance.

UNION CITY.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Si Plunkard Nov. 13; large house. Pulse of New York 1; Oliver Byron 4; Spider and Fly 7.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): The Kid Nov. 13; large and well-pleased audience. Adele Purvis Onri in her specialty made a hit. The Prima Donna, booked for 17, canceled. Professor Stock's Magic and Music co. 24.——ITEM: Will Dale, of this city, last season with car No. 1, Wallace's Circus, is business manager for Professor Stock.

SEYMOUR.—OPERA HOUSE (F. O. Cox, manager): Charles Dickson in Incog. delighted a good house Nov. 13. Professor J. A. Houser, lecture, 15; full house. Watson Sisters 20; Danger Signal 24.——ITEM: J. P. Fagon, advance agent for Reynolds' Circus, is home for the Winter.

FRANKFORT.—COLUMBIA THEATRE (G. Y. Fowler, manager): Waite Comedy co. Nov. 12, 17; poor business.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert L. Hayman, manager): William Collier won considerable applause in A Back Number Nov. 13. The Kid, with Patrice as star and Adele Onri in specialties to medium business 14. Across the Potomac 17; fair house. A Trip to Chinatown 19.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Hi Henry's Minstrels Nov. 24; His Nibs the Baron 30; Pulse of New York 8; Breezy Time 13.

EVANSVILLE.—GRAND (King Cobbs, manager): Willie Collier in A Back Number drew fairly well Nov. 14. Lady Windermere's Fan 16; good house. Felix Morris 23; 1492, 24.——PEOPLE'S (T. J. Grove, manager): The Fast Mail drew a good house 18; Pulse of New York 25.

NEW CASTLE.—ALCAZAR (J. F. Thompson, manager): Charles Dickson in Incog. to fair business Nov. 15. 4-11-44, booked for 19, canceled. Danger Signal 21; Hi Henry's Minstrels 23.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): A Trip to Chinatown Nov. 16; large house. Lady Windermere's Fan 19; good business. Finnigan's Ball 22; Watson Specialty co. 24; Lewis Morrison 27.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): Frank Tucker Comedy co., billed to appear here Nov. 19-24, failed to reach here. The house was sold solid for the opening night. Andy Amann in A Clean Sweep 28.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): A Barrel of Money Nov. 14; not large but very well-pleased audience. The Elwood Troubadours (local amateurs) 17; clever performance. The Danger Signal stopped here 19, and gave a good performance to a large house.

MICHIGAN CITY.—OPERA HOUSE (W. C. Miller, manager): Gloriana Nov. 17; good business.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Gloriana to a good house Nov. 19. A Clean Sweep 23.

IOWA.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): James J. Corbett in Gentleman Jack drew the best house of the season Nov. 14. A small but refined audience welcomed John Dunne's new star, Gladys Wallis, in A Girl's Way, 14. Both she and Joe Cawthorn met with a warm reception. Miss Wallis' dance in the moonlight is decidedly original and taking. With considerable pruning and more specialties, the piece will do, but she deserves something far better in the same line. Friends is as strong as ever, and played to good business 17. Al. G. Field's Minstrels 19; fair house; excellent entertainment. Mr. Barnes of New York 20; The Kid 21; Bunch of Keys 24; Nat C. Goodwin 29.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Robert Gaylor in Sport McAllister Nov. 16; big house. Emily Rigl in Mr. Barnes of New York 17; good business. Pauline Hall 23.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Gladys Wallis Nov. 16; good business; excellent performance.

MARSHALLTOWN.—ODEON THEATRE (Ike Speers manager): Friends by a good co. to a large and fashionable audience Nov. 16.

OSKALOOSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): The Wilson Dramatic co. Nov. 12-14; packed house, opening in Bartley Campbell's White Slave.

FORT MADISON.—EBINGER GRAND (C. H. Salisbury, manager): Down in Dixie canceled. Conroy and Fox in Hot Tamales Nov. 15 pleased a fair house. Houck Opera House co. in Said Pasha. J. K. Emmet in Fritz in a Mad House underlined.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): Edwin Rostell in Richelieu, Hamlet, and Merchant of Venice Nov. 14-16 to fair houses. Gladys Wallis in A Girl's Way 22; Ada Bothner and Charles Bowser in A Bunch of Keys 26.

COUNCIL BLUFFS.—DOHANY THEATRE (John Dohany, manager): The New Boy Nov. 14; fair business. A Girl's Way, with Gladys Wallis in the leading role, to a fair-sized audience 19; Miss Wallis' support was good.

OTTUMWA.—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): Al. G. Field's Minstrels Nov. 17; good business; good entertainment, and new and pleasing departures in minstrelsy. The Kid 20; good advance sale.——ITEM: Our theatres are being patronized better than for a long time. This is due to the fact that Messrs. Chamberlain and Barhydt are playing nothing but first-class attractions. Should this continue, our city will soon prove to be one of the very best theatrical towns in the State.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Al. G. Field's Minstrels Nov. 19; packed house. A Bunch of Keys 23; Land of the Midnight Sun 27; Concert 6.——ITEMS: President Bear, of the Grand Opera House, left 17 for Chicago.—Manager Weiser has billed several adjoining towns for Field's Minstrels, and will run excursion trains.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): Wilson's Theatre co. Nov. 15-20; good business. The Dazzler 12; Uncle Hiram 20.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Edwin Milton Royle and his excellent co. in Friends to a large and well pleased audience Nov. 14. The piano recital by Lucius Henderson, which was incidental to the play, proved a pleasing feature of the performance. Conroy and Fox in Hot Tamales to fairly good business 16; pleasing performance. Patrice in The Kid 19; moderate business. Adele Purvis Onri made a decided hit with her specialty. Hannibal A. Williams gave the Taming of the Shrew 16, under the auspices of the Burlington Institute. A large and brilliant audience was delighted by Mr. Williams' impersonations. J. K. Emmet 23; Pauline Hall 24; Al. G. Field's Minstrels 26.——ITEM: Lucius Henderson, of the Friends co., is an old Burlingtonian, and was warmly greeted by many old friends.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): A Bunch of Keys Nov. 22; large advance sale. Davis' U. T. C. 6.

LE MARS.—DALTON OPERA HOUSE (E. A. Dalton, manager): The Wilbur Entertainment co. appeared Nov. 12.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Friends to good business and gave an excellent performance Nov. 15. Al. G. Field and an excellent co. gave a very satisfactory performance 16 to large business. Mr. Barnes of New York, with Emily Rigl in the lead, did fair business 19. Locals 22, 23; Bunch of Keys 27; Kendals 29; Sport McAllister 30.——GRAND OPERA HOUSE (William Foster, manager): Edwin Rostelle opened his engagement to light business 19, presenting Richelieu in a capable manner.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Friends Nov. 19; packed house. Olivette (local) 20, 21; S. R. O. Land of the Midnight Sun 29.——GAIETY THEATRE (Andrew W. McLimond, manager): Variety performances to fair business.——ITEM: Beach and Bowers' New Minstrels will soon open their season.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): The New Boy Nov. 13; good business. Bert Coote as the New Boy was enthusiastically received. Wilber Entertainment co. 14, 15; S. R. O. Gladys Wallis, assisted by Joe Cawthorne, in A Girl's Way did fairly good business 17. Black Crook 3; Tavary Opera co. 7; Katie Emmett 8.——ITEMS: The Gladys Wallis co. spent Sunday in the city. Joe Newman, of the co., was entertained by his old friends, Mr. and Mrs. W. N. Ford.—George B. McClelland is in the city consulting his attorneys, Lynn and Sullivan, preparatory to bringing action against H. D. Jenkins, the minister who wrote disparagingly of the personal character of his wife, Pauline Hall.

MUSCATINE.—COLUMBIA OPERA HOUSE (W. G. Munroe, manager): Corse Payton Comedy co. played week of Nov. 12 to good business. Mr. Barnes of New York, by Emily Rigl, 21; advance sale very large.——ITEM: Manager Munroe has made some important improvements to the house. The stage has been raised, so that now all of the scenery works upwards, and any scenery that any co. may have can be used.

CARROLL.—GERMANIA OPERA HOUSE (W. Albertson, manager): Geraldine, by local talent, 5, 6.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (Fred. E. Turner, manager): Concert by Harrell International Institute, local talent, Nov. 16; good house; well received. Brownlee and Hanly's Monarch Minstrels 19.

ARDMORE.—ANDERSON'S OPERA HOUSE (Anderson and Birch, managers): A Baby Wanted Nov. 12; good business.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE ("Doc" Newman, manager): Champion James J. Corbett and co. under W. A. Brady's management in the American comedy drama Gentleman Jack 1, played to S. R. O. The singing and dancing specialty of Jessie Villars, the musical team Chase and Swift, together with Corbett's bag punching and sparring with Steve O'Donnell were the hits of the evening. Willie Collier in A Back Number, supported by a well selected co., drew a large audience 3. Conroy and Fox in Hot Tamales 8; good business. The specialties by different members of this co. were especially clever, the stars making a decided hit. Our theatregoers were expecting one of Frohman's cos. in Jane, but the bill was changed, Charley's Aunt being presented to a full house 10, and many were the comments on this piece afterwards, mostly favorable to both co. and author. Neil Burgess' County Fair is always sure of a warm reception when visiting Topeka and its engagement here 12 was no exception to the rule. Felix Morris with very able support throughout was the latest attraction we have had. This being Mr. Morris' first appearance in Topeka he was not greeted with as large an audience as will be assured him should he ever return.——ITEMS: "Doc" Newman, who for several seasons has been connected with Manager Crawford's Omaha house, has been placed in charge of the Grand and keeps an eagle eye on everything around the house. Under his management the house will no

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doubt regain its old-time lively and prosperous condition.—W. A. Smith, an old Topeka boy, who has this season been ahead of Gloriana, is visiting in this city.

ATCHISON.—THEATRE (E. S. Brigham, manager): Felix Morris in A Game of Cards and Behind the Scenes Nov. 13. Al. G. Field's Minstrels 14.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Jane Coombs in Romeo and Juliet 19: Charles A. Loder in Oh, What a Night! 21.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Merry Milkmaids was presented by local talent under the direction of Professor Newton to large houses Nov. 16, 17. Jane Coombs in Romeo and Juliet 21.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): Felix Morris in The Old Musician and The Best Man drew a large and fashionable audience Nov. 12. County Fair 13; fair business. Charles A. Loder in Oh, What a Night! 18; good house.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Our Goblins Nov. 13; fair-sized house. William Hawley Smith 14; good entertainment to a good house. Our Goblins 15, return date, to a large house. Jane Coombs 17; very good house and well-pleased audience. Squire Haskins 20; Our Married Men 28.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager): A Girl Spy, by home talent, Nov. 14-16; creditable performance. Jane 28; Fast Mail 27; Jane Coombs 30.

GREAT BEND.—GRAND OPERA HOUSE: (Captain Lewis, manager): The operetta An Enchanted Wood was presented to the capacity of the house on Nov. 16, under the auspices of the M. E. Church, over one hundred children taking part. Carter's Fast Mail 22.

FT. SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Al. G. Field's Minstrels, the largest and best minstrel co. that ever appeared here, had a big house Nov. 13. Old Squire Haskins co. drew a small house 17; performance very poor. Our Married Men 30.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Hennessey-Leroyle co. Nov. 8-10; on account of counter attractions played to very poor business but gave a fine performance. Jane Coombs 22; Josh Spruceby 27.

KENTUCKY.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): His Nibs the Baron Nov. 12; small house. Griffith in Faust 19; S. R. O. Spider and Fly 23.

MAYSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kenneman, manager): Yon Yonson Nov. 14; fair-sized audience. She 15; good house.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Rose Coghlan Nov. 14, 15 in Diplomacy and A Woman of No Importance. Miss Coghlan's support is strong throughout, and the performances both nights were enjoyed by large audiences. Si Perkins 16; good business; performance fair.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, manager): Frank Jones in Our Country Cousin Nov. 26.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweeney, manager): Lincoln J. Carter's Fast Mail Nov. 17; meagre house. Scenic effects very good. The Prima Donna failed to appear 20. The Dazzler canceled 23. She 26.

MT. STERLING.—GRAND OPERA HOUSE (Hudson and O'Connell, managers): Si Perkins Nov. 12; large house. Griffith's Faust 20; crowded house. Spider and Fly 26; Girl Duke 28; Derby Winner 3; Hi Henry's Minstrels 5.

HENDERSON.—PARK THEATRE (A. D. Rogers, manager): Rose Coghlan in Diplomacy opened this house Nov. 16 to S. R. O.; receipts, $1,700. Lincoln Carter's Limited Mail 20; She 27.—GABE'S OPERA HOUSE (Spaulding Fible, manager): Dark.—ITEM: Rose Coghlan and Mr. Sullivan said they had never played in a better arranged theatre or a prettier one than the Park. After the performance a ball was given by our society leaders.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Silver King Nov. 20; Tony Farrell 23.

MONROE.—OPERA HOUSE (George W. Garrettson, manager): The W. C. Coup Equescurriculum and Prof. Buckley's Educated Horses Nov. 15-17 to fair business.

ALEXANDRIA.—OPERA HOUSE (A. Albert, manager): Barlow Brothers' Minstrels Nov 16; S. R. O.; well-pleased audience. A Pretzel Comedy co. 19, 20; Alba Heywood in Edgewood Folks 30.

NEW IBERIA.—OPERA HOUSE (Max Mattes, manager): Barlow Brothers' Minstrels 18; good house. Alba Heywood's Edgewood Folks 3; Inside Track 11, 12.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckesbury, manager): Grau Opera co. Nov. 12-17; largest business of the season. Mora, a native of this city, played Dad's Girl, Nixey, La Belle Midge, A Pretty Hoyden, Rhody, Fogg's Ferry (matinee) 19-24 and was well received. Elks' benefit 26, 27, minstrels, by home talent. Colonel Robert G. Ingersoll will deliver his lecture "The Bible" 4. John L. Stoddart will deliver the first of his series of lectures 6.—ITEMS: Owing to a sudden and severe illness 24 Mora's evening engagement was canceled.—James Gilbert is in Portland conducting rehearsals for the Athletic Club's new comic opera Hawaii to be given 13-15.—William C. Rich, press agent for Lothrop's theatres, was in town last week.

HOULTON.—OPERA HOUSE (A. P. Heywood, manager): Professor Hart, the wizard, Nov. 19, 20; fair houses. Frohman's Charley's Aunt 12.

AUGUSTA.—OPERA HOUSE (Frank A. Owen, manager): James C. Roach in Rory of the Hill Nov. 16 deserved a better house. Under the Lion's Paw 30; Charley's Aunt 1.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): James C. Roach in Rory of the Hill Nov. 15; fair house and well-pleased audience. Mikado 23, 24.—ALAMEDA OPERA HOUSE: Sousa's Band 23.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Bates Brothers' Humpty Dumpty had a fair house Nov. 16. Pawn Ticket 210, 21; poor business; good performance. J. W. McCready Dramatic co. 26-1.

FREDERICK.—CITY OPERA HOUSE (Frank B. Rhodes, manager): Whallen and Martell's South Before the War Nov. 16; Bates Brothers' Humpty Dumpty 19; both to large audiences. George Dixon's Vaudeville co. 22; Pawn Ticket 210, 27.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Joseph Haworth presented Rosedale Nov. 15; good business. Lost in Egypt 17; fair business. William Barry in The Rising Generation 20; large house. James C. Roach 28; Coon Hollow 29.—RICH'S THEATRE (John P. Wild, manager): Haynes and Pettingill, Barry and Ramon and the Delnanning Brothers are the principals of a good co. that appeared last week.—GAIETY AND BIJOU (George F. Dunbar, manager): The Nawns headed the bill last week.

MARLBORO.—OPERA HOUSE (F. W. Riley, manager): Under the Lion's Paw Nov. 14; good business. Ivy Leaf 17; excellent business. Moses and Son 29; Coon Hollow 7.

FITCHBURG.—WHITNEY'S OPERA HOUSE (George E. Sanderson, manager): M. B. Curtis in Sam'l of Posen Nov. 14; fair-sized audience. Ivy Leaf, with Smith O'Brien in the principal part, 16; good-sized audience. James O'Neill in Monte Cristo 20; packed house. Rice's Grand Opera House Stock co. 26-1.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross manager): Joseph Haworth in Rosedale Nov. 14; Mrs. Langtry in A Wife's Peril 16; both to large audiences. Lost in Egypt 19; fair house.

WORCESTER.—THEATRE (J. F. Rock, manager): Parada closed a week's engagement Nov. 17 to total receipts of $1,500. The French Amateurs occupied the house 20.—LOTHROP'S OPERA HOUSE (Alf. T. Wilton, manager): Du Crane's Vaudeville co. 14-17; good business. Valdure's Vaudeville co. 19-21; very good houses.—FRONT STREET OPERA HOUSE (George H. Batcheller, manager): Harry Sefton's Comic Opera co. 14-17 in the opera of China and Japan. The Liberty Bell co. 19-21, with living pictures; fair houses during the week.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): M. B. Curtis, booked for Nov. 16, failed to appear.—CADET HALL: (Second Corps Cadets M. U. M., managers): Sousa's Band 19; immense audience.—MECHANICS' HALL: Jules Grau's Opera co. opened 19 to fair business.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred. Colle, manager): Boston Globe Theatre co. Nov. 15-21 in repertoire; poor business.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Under the Lion's Paw Nov. 16, 17; fair business. Ivy Leaf 15; good house.

MILFORD.—MUSIC HALL (H. E. Morgan, manager) Richard Golden's Old Jed Prouty Nov. 19; good house. James O'Neill in Virginius 21; house all sold in advance. Rory of the Hill, James C Roach's new Irish play, 26; Prof. D. M. Bristol's Equescurriculum 29, 30, with matinee.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): Waite's Comedy co. opened Nov. 19 for a week's engagement to good business. George W. Wilson in The Guvnor 27; Maud Hillman 29.

AMESBURY.—OPERA HOUSE (Hayden Brothers, managers): Joshua Simpkins 16; good business. Sousa's Band 19; big house. A. A. Farland 26; Lost in Egypt 27.

LYNN.—THEATRE (Dodge and Harrison, managers): Richard Mansfield presented A Parisian Romance Nov. 15 to about $700 at advanced prices. At the expiration of the banquet scene, act four, Mr. Mansfield received a very enthusiastic curtain call. The Old Homestead, 19, 20; The Rising Generation 22; Primrose and West's Minstrels 24; Sousa's Band 25.—MUSIC HALL (C. E. Cook, manager): Alhambra Vaudevilles 19-24; steady business.

BROCKTON.—OPERA HOUSE (G. E. Lothrop, manager): The Mears' Concert co. cancelled Nov. 14. The Fenton Brothers in The Colonel and I did a small business 15-17. Maude Hillman in That Girl From Yankeeland had a large and well-pleased audience 10.—PARK THEATRE Charles Fellows, manager): Griff Williams' Specialty co. gave a good performance to a fair house 19.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (Keffer and Schaeffer, lessees and managers): The Framingham Fire Department held a ball and exercises in dedication of their new engine house evening of Nov. 17. Steropticon lecture, Gettysburg, by S. W. Minnigh drew a good audience 19. Peter Maher, booked for 20, changed to a date in December. Lost in Egypt 22; Baker Opera co. 24.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Waite's Comedy co. in repertoire Nov. 12-17 to light but steadily increasing business. Sacred concert by the co. 18 to fair-sized house. Shipp Brothers' Bell Ringers pleased a medium-sized audience 20. Minstrels (local) 21, 22; James Connor Roach 24.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): Mrs. Langtry and co. appeared in A Wife's Peril Nov. 15; good house. Sousa's Band 16; fine concert and large house. Rice's 1492 25, 27; Col. Robert G. Ingersoll 28; Hanlon's Superba 29, 30.—GILMORE'S OPERA HOUSE (W. C. Lenoir, manager): Harry Sefton's Vaudeville co. 19; poor performance to light business. London Belles 20, 21; good houses. Foster Burlesque co. 29, 30.—PARLOR THEATRE (H. B. Tucker, manager): These people appeared at this theatre week of 19-24: Prince Muro, Lillian Chester, Conroy, Seymour and Moore, Addie Smith, John M. Trayner and Schuyler and Nash.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Richard Mansfield presented Beau Brummell Nov. 16 to a fair-sized audience. The Engineer 17; good house. Under the Lion's Paw 19; poor business. Sousa's Band gave an excellent concert 25 to a large and enthusiastic audience. Peter Maher's Vaudeville co. 24; Lost in Egypt 26; Primrose and West 27; Denman Thompson's Illustrated Songs 29.

TAUNTON.—THEATRE (H. L. Peck, manager): Richard Golden in Jed Prouty Nov. 14; good house. Mrs Langtry produced Esther Sandraz, a three-act drama, by Sydney Grundy before a fair-sized audience 17. The piece has some strong features, and was well performed, but it is doubtful if it ever occupies a prominent place. This was also Mrs. Langtry's first appearance in this city, and many were impelled by curiosity to see her. Power's Ivy Leaf 19; fair business.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Meade and Magenis, managers): Little Speculator, return date, drew well and pleased 15. The opera Iolanthe, by local cast, 20, 21 filled the house. The Engineer 26.—WILSON OPERA HOUSE (Thomas Hanley, manager): Davis' U. T. C. co. gave a good performance and drew largely 17. London Gaiety Girl drew crowded houses 22-24.—THE BIJOU (William Henry, manager): Milton's Merry Makers in burlesque packed the house Nov. 12-17. Milton's second co. 19-24 drew largely.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Smith O'Brien in The Ivy Leaf pleased a fair house Nov. 14. Sam'l of Posen 15; good house. Co. excellent. Richard Mansfield as Beau Brummell delighted a very large audience 17. James O'Neill in his latest success Virginius, deserved the applause which greeted his efforts before a large house 19. William Barry 21; Denman Thompson 23, 24.—MUSIC HALL (Thomas and Watson, managers): John and Frank Wills in A Liberty Bell 12-14; good business. Peter Maher Specialty co. 15-17 pleased good houses.—ITEM: M. B. Curtis, who was arrested for debt by Duncan B. Harrison, was released on $2,000 bail 16. He and the co. tried to connect with Salem where they were booked that night, but they failed to appear. Mr. Curtis, it is said, will give a performance in Lowell at a later date for charity.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Gustave Frohman's co. in The Charity Ball to good business Nov. 17. Florence Bindley in The Captain's Mate to a small house 19.—STAR THEATRE (Frank B. Mead, manager): Sackett's Comedy co. in Fogg's Ferry closed a week's business that barely paid expenses 17. This co. is producing The Power of Gold, La Belle Marie, Jane, and Fogg's Ferry. Manager Mead objected strongly to allowing the use of these plays, but upon the assurance of Mr. Sackett that he was paying royalties, he consented to their production. Reeves and Williams' Specialty co 29-1.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The Dazzler drew a good-sized audience Nov. 15. Some good specialties were introduced. The Labadie-Rowell co. presented Esmeralda to light business 16; L. O. S. M. benefit.

ADRIAN.—CROSWELL OPERA HOUSE (Cook and King, managers): Ship of State Nov. 14; small but pleased audience.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leeckie, manager): Lewis Morrison's Faust to a large and well-pleased house Nov. 14. Cleveland's Minstrels 12; Wang Dec. 29.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): Frank D. Skiff Dramatic co. in Ship of State Nov. 16; fair house.—THAYER'S OPERA HOUSE (H. A. Thayer, manager): Side Tracked 17; Sam T. Jack's Creole co. 19; both to good houses.

MUSKEGON.—OPERA HOUSE (Fred. L. Reynolds, manager): On the Bowery to a top-heavy house Nov. 19.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): The Dazzler Nov. 14; The Charity Ball 16; both to fair houses.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): A Cracker Jack Nov. 19; large and well-pleased audience

JACKSON.—HIBBARD OPERA HOUSE (W. W. Todd, manager): The Dazzler Nov. 13; fair house. Ship of State 15; good business. Side Tracked 20; The Charity Ball 21.—ITEM: Edith Ellis, leading lady of the Ship of State co. and a former Jacksonian, was the guest of Mr. and Mrs. A. M. Sammons, while in the city.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Donnelly and Girard in The Rainmakers Nov. 13; large audience. America (by local talent) 16, 17, and matinee 18. Ship of State 20; Still Alarm 22; The Burglar 23; The Tornado 27; Cleveland's Minstrels 28; Charity Ball 29.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): Lewis Morrison did a large business Nov. 12, 13. The star's finished performance of Mephisto, coupled with exquisite stage effects, made the performance most enjoyable. The Star Gazer, with an aggregation of clever specialty people, amused fair-sized audiences 16, 17. Joe Ott's droll acting pleased. On the Bowery, with Steve Brodie and Frank Bush, did a top-heavy business 20, 21. Cleveland's Minstrels 24.—GRAND (O. Stair, manager): A Cracker Jack did a fair business 19-24.

MANISTEE.—OPERA HOUSE (Ed. Johnson, manager): Bersie's Comedians Nov. 10; fair business. McNulty's Visit 17; good business. They play a return date Thanksgiving evening. L. Morgan Wood, under the management of the Manistee Entertainment Co., will be at Union Hall 21.

COLDWATER.—TIBBIT'S OPERA HOUSE (J. T. Jackson, manager): A Baggage Check failed to appear Nov. 20. The Hustler 28.—ITEM: George R. Wendling lectured to a large audience 21.

MINNESOTA.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): A Bunch of Keys Nov. 19; Davis' U. T. C. 20; Mme. Tavary Opera co. 6; A Summer Blizzard 15; Stuart Robson 21; Charity Ball 25.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Bessie Bonehill in Playmates to a light house Nov. 15; U. T. C. 19; big house. Nat Goodwin 23; Charles Dickson 7.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Pauline Hall Opera co. in Dorcas Nov. 14; large audience; receipts satisfactory. Bessie Bonehill in Playmates 15, good business. Davis U. T. C. 24; Calhoun Opera co. 28.

ROCHESTER.—GRAND OPERA HOUSE (C. Van Campen, manager): Hutchinson Family Nov. 15; light houses; counter local attractions. A Bunch of Keys 29.—ITEM: E. D. Shaw, business manager for Calhoun Opera co., paid us a visit recently, and secured a sufficient number of names to be considered a guaranty for the appearance of his co. in America about 30.

RED WING.—THEATRE (W. H. Stoddard, manager): Hutchinson Family Concert Nov. 19; small business. Ella Swanton, elocutionist, assisted by local musical talent for a local benefit 20; crowded house.

DULUTH.—TEMPLE OPERA HOUSE (John T. Condon, manager): Nat. C. Goodwin opens at the Temple Nov. 20 in a double role David Garrick and Lend Me Five Shillings, followed by In Mizzouri 21. Manager Condon is in St. Paul making arrangements with Jacob Litt for mutual bookings. The particulars of the arrangement will be given as soon as the matter is settled definitely.—LYCEUM: Manager Scott announces the engagement of the Tavary Grand Opera co. at the Lyceum 3-5.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): McCabe and Young's Minstrels Nov. 10; fair business. George B. Williams 13; readings from Shakespeare 2. Calhoun Opera co. 3; Charity Ball 26.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): Kops Brothers' Concert co. Nov. 3; fair house.

MISSOURI.

ST. JOSEPH.—TOOTLE'S THEATRE (C. U. Philley, manager): Conroy and Fox, Nov. 12; top-heavy house. Al. G. Field's Minstrels 15; good business; fine performance. Felix Morris 20; Pauline Hall Opera co. 21.—CRAWFORD THEATRE (Nick Waggoner, manager): Neil Burgess in The County Fair 14; good business. Albini Entertainers (vaudeville) 19-22.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Jane Coombs in Romeo and Juliet Nov. 13; good house. Squire Haskins co., presenting Jim Bowie, or the Siege of the Alamo 17; satisfactory performance. The Beasley Children matinee and night to well-pleased audiences.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Conroy and Fox in Hot Tamales Nov. 13; good business. Mr. Barnes of New York 16; small house; co. good. Felix Morris 21; Donnelly and Girard 24.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Eagon, manager): Clark and Williams Nov. 14, 15, in Our Married Men; average houses. Josh Spruceby 8; Page's Players 10-13; Tony Farrell 14; Page's Players 15, 16.—ITEM: The Orion and English Ballad Concert co., booked for 19-21 and 26, stranded.

CARTHAGE.—GRAND OPERA HOUSE (Hill Porter, acting manager): Fisher's Cold Day co. Nov. 15; fair business. Our Married Men 23.

BUTLER.—OPERA HOUSE (C. P. Catron, manager): Chip o' the Old Block and Fisher's Cold Day co. to a big house Nov. 13. Sadie Raymond Comedy co. 19-26 opened to a fine audience.—ITEM: Manager Catron has the neatest, newest and best arranged opera house in Western Missouri. He books only reputable attractions.

SPRINGFIELD.—BALTIMORE THEATRE (S. H. Jewell, manager): James J. Corbett 6; S. R. O. Chip o' the Old Block and A Cold Day (double attraction) were presented 17 to a delighted audience. Charles A. Loder in Oh, What a Night! 22.—GRAND OPERA HOUSE (F. S. Heffernan, manager): Jane Coombs 8; fair business. Squire Haskins presented the Siege of the Alamo to a large but dissatisfied audience 11. Our Married Men 21.

CLINTON.—OPERA HOUSE (Piper and Brannum, managers): Clarke and Williams in Our Married Men Nov. 17; fair business. May Vokes' Repertoire co. opened a weeks' engagement 19 to S. R. O. Roy Wilkes Opera co. 7; Annie Wyandotte Concert co. 8; Uncle Josh Spruceby 18; Tony Farrell in Garry Owen 12.

MONTANA.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): A most phenomenal business has been done at this house the last two weeks. Salvini played four nights and a matinee to $4,600. In Old Kentucky (B) Nov. 13, for five nights, to S. R. O. and the largest matinee in the history of the house 17. Lulu Taber made a most decided hit as Madge Brierly. The Charles Riggs co. in repertoire 21-24.—ITEM: Louise Classer, of In Old Kentucky co., was a guest of Mrs. W. R. Kenyon while here.

GREAT FALLS.—OPERA HOUSE (E. W. Chamberlain, manager): The Charles Riggs co. Nov. 14-16, presenting The Galley Slave, La Belle Marie, and Paradise Lost. Receipts, three performances, $1,000.

HELENA.—MING'S OPERA HOUSE (J. L. Ming, manager): Bartley Campbell's Galley Slave to good business Nov. 17.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager), The Galley Slave Nov. 13; fair business. Charles Riggs co. 29-1; Calhoun Opera co. 13.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (Ed. Frantz, manager): Otto H. Krause's co. at popular prices to good houses Nov. 15-17. Duffy's Blunders (Barney Ferguson) 22.

COLUMBUS.—OPERA HOUSE (Joe L. Cradock, manager): Miss Legon, Delsarte entertainment, Nov. 17, large and fashionable audience. Schubert Quartette 30.—ITEM: The Apollo Club on 10 produced the enjoyable little comedy, A Box of Monkeys, to S. R. O.

MERIDIAN.—GRAND OPERA HOUSE (L. Rotherberg, manager): Thomas Q. Seabrooke in The Isle of Champagne to the largest house of the season Nov. 8. The Tornado 14; fair business. Lillian Lewis in Cleopatra and Article 47, 16, 17; packed houses. Barney Ferguson 21; James Young 3; A Trip to Chinatown 6.

CANTON.—OPERA HOUSE (Mont Prustley, manager): Otto H. Krause's Stock co. Nov. 12-14; fair business. Jane 27.—ITEM: The opening of the season here was late, but the management have succeeded in booking some good attractions.

NEBRASKA.

KEARNEY.—OPERA HOUSE (John J. Osburn, manager): Frohman's co. in Jane, with Mamie Johnstone in the title role, pleased a fair house Nov. 16. The comedy drama, The Great Mogul, by Sedley Brown, was used as a curtain raiser. While the piece has considerable merit it will need quite a little "trimming" and some revision to make it a success. The defects were more noticeable on account of the play not running very smoothly. The County Fair 23; Fast Mail Dec. 5.

HASTINGS.—KERR OPERA HOUSE (W. Schellak, manager): Jane 17; fair house. Fast Mail 4; Katie Emmett 6.

LINCOLN.—THE LANSING (E. A. Church, manager): A capable co., headed by Mamie Johnstone in the title role, presented Jane to a good audience Nov. 15. The comedy was preceded by a curtain raiser. The comb. was known as The Great Mogul. Neil Burgess' County Fair 20.—THE FUNKE (F. C. Zehrung, manager): The ladies of Omaha had an excellent and enthusiastic audience on the presentation of their minstrel entertainment 14. Many of their jokes were of a political and local nature and very well taken. Pauline Hall will present Dorcas for the first time in this city 29.

FALLS CITY.—GEMLING OPERA HOUSE (Grant Shurtleff, manager): Abbey's Uncle Tom billed for Nov. 17 did not appear. Fast Mail underlined.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): Wilber Entertainment co. did a phenomenally large business at popular prices Nov. 16, 17. County Fair 19; good house.

GRAND ISLAND.—BARTENBACH OPERA HOUSE (S. B. Reynard, manager): Gustave Frohman's Jane to fair business Nov. 15. Ezra Kendall 3.

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NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager); Ezra Kendall in A Pair of Kid's Nov. 10; fair business. Dan Sully in O'Neill, Washington, D. C., 16.

NEW HAMPSHIRE.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Ivy Leaf Nov. 5; fine performance. The Engineer 8; fairly good. Mollie Killingbeck 10; best feature was the club swinging of the star. Charley's Aunt 17; large house; everyone delighted. Sousa's Band matinee 21; large and appreciative audience; finest band concert ever given here. James C. Roach and an unusually good co. in Rory of the Hill 21; fair house, considering the severe storm. A return date would be greeted with a large house. Mestayer-Otis-Keenan co. in Oliver Twist 30; Lost in Egypt 1.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): James C. Roach in Rory of the Hill Nov. 20; fair house. Under the Lion's Paw 21; small house. Denman Thompson in The Old Homestead 22; S. R. O. Symphony Concert 23.—GORMAN'S THEATRE (Charles J. Gorman, manager): The London Gaiety co. 19-21; immense business. U. T. C. 22-24.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): Maude Hillman closed a good week's business Nov. 17. Rory of the Hill 19; small house. Under the Lion's Paw 22.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Rice's Opera House Stock co. closed a good week's business Nov. 17.

NASHUA.—THEATRE (A. H. Davis, manager): Under the Lion's Paw deserved a better house Nov. 5. Thomas E. Shea opened to good business 19.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Morton, manager): Shaft No. 2 was presented to fair houses Nov. 19-24. The Girl I Left Behind Me 26-1.—H. R. JACOBS' THEATRE (M. W. Tobin, manager): Dockstader's Minstrels drew a crowded house on 19. Dockstader and F. H. White were especially amusing. My Aunt Bridget 26-1.—WALDMANN'S OPERA HOUSE (Fred. Waldmann, manager): The Night Owls drew good houses 19-24. H. W. Williams' Own co. 26-1.—GRAND OPERA HOUSE: The Winter Circus.—ITEMS: Anabelle, of the Howard Athenæum co., did not appear in this city till Friday night owing to a severe cold.—Shaft No. 2 co. lay off the two weeks prior to their opening here.—At Miner's Theatre, handsome stereopticon pictures, interspersed with advertisements of local business houses, are displayed between the acts. There has been a marked falling-off in the number of people wishing to go out to see a man.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): The Robin Hood Opera co. presented The Knickerbockers Nov. 20; crowded house. Ten Nights in a Bar-Room by home talent, 23; Royal Arcanum Entertainment 29; Agnes Wallace Villa in The World Against Her 30.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): 8 Bells was presented to a very large and enthusiastic audience Nov. 20. The Robin Hood Opera co. was the attraction 21. Princess Bonnie 29; Joseph Jefferson 30. The Elks play Hoyt's A Black Sheep 3 for their fifth annual benefit.

HOBOKEN.—HOBOKEN THEATRE (John Clark, manager): A Flag of Truce Nov. 19-21 to fair business. George W. Monroe in My Aunt Bridget 22-24 drew good houses. The specialties were excellent and were highly appreciated. Shaft No. 2 follows.—GERMANIA: The London Sports attracted fair houses 19-24. Austin's Giganteans week of 25.

PLAINFIELD.—MUSIC HALL (J. C. Varian, manager): Paul Kauvar Nov. 14; large audience. Dockstader's Minstrels 16; medium house. Robin Hood was greeted by a S. R. O. audience, embracing most of the prominent society people of the city, 19. Sowing the Wind 26. Trip to Turkey 29.—ITEMS: George Thatcher, proprietor of About Gotham, arrived at his home in this city 16, having closed season in Detroit 14. Mr. Thatcher will shortly reorganize a first-class minstrel co.—Manager McCauley, of the Robin Hood co., paid (under protest) a claim of $402 for breach of contract last season under another management (local).

ELIZABETH.—DRAKE OPERA HOUSE (Louis L. Drake, manager): Primrose and West's Minstrels gave a fine performance to S. R. O. Nov. 19. Hanlon's New Superba to good houses 21, 22. Princess Bonnie 28; Lillian Kennedy in repertoire 29.—LYCEUM THEATRE (A. H. Simmonds, manager): The Bostonians in Robin Hood and The Knickerbockers to crowded houses 16, 17. Span of Life 22; good house. Jane 26; Robert Hilliard 29.

MILLVILLE.—ACADEMY OF MUSIC (A. R. Rocap, manager): Earle Comedy co. Nov. 19-24; business fair.

NEW MEXICO.

EAST LAS VEGAS.—TAMME OPERA HOUSE (Chas. Tamme, manager): Charley's Aunt Nov. 17; business good.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager): Coon Hollow was presented Nov. 15-17. The play was a typical Southern production. The co. was good, scenery pretty, and attendance large. George Monroe in his farewell tour of Aunt Bridget opened an engagement of four performances 19 and kept a large audience laughing the entire evening. A new and taking feature is Alice Hanson and her band of Pickaninnies. Lizzie Richmond is also with the co. Amateur performance of Caste 22; A Texas Steer 23; The Lost Paradise 26-29.—HARMANUS BLEECKER HALL (C. H. Smith, manager): Sousa's Band gave a concert 14 to a $1,200 house. Bartholomew's horses 16, 17; large audiences. Mr. and Mrs. Samri L. Baldwin began a week's engagement of mind reading performances preceded by a specialty olio 19. They succeeded in interesting and puzzling their large audience. Mrs. Langtry 26.—GAIETY THEATRE (Thomas Barry, manager): The Rentz-Santley burlesque opened to big business 19. The living pictures are the features of the performance. London Gaiety Girls 26-1.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): The Fay Foster co. Nov. 15; fair house. John E. Brennan in Tim the Tinker 16; good business. James A. Herne's Shore Acres 19; receipts, $600.—ITEM: The advance sale of The Fencing Master 26 bids fair to break the record.

COHOES.—CITY THEATRE (Powers and Williams, managers): Rentz-Santley Burlesque co. Nov. 17; good

house. Dorothy Morton in The Fencing Master 19 to large attendance. Robert Hilliard in The Nominee 22.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): J. Walter Kennedy as Samson Nov. 15, to fair business. He was booked for an engagement at Wellsville 16, but owing to some misunderstanding in the date canceled and repeated the performance here 16. Sadie Hasson in A Kentucky Girl 20; fair house. Charles L. Davis 24; The Girl I Left Behind Me 27; Gus Williams 29.——ACADEMY OF MUSIC (Olean Music Co., managers): Reno and Williams co., ably supported by Laura Alberta, opened 19 for four nights, presenting An Arabian Night, Zelle, The Clemenceau Case, and Fanchon to big business.

ALBION.—OPERA HOUSE (H. A. Foster, manager) Jules Levy Concert co. Nov. 15 to a large and appreciative audience. Dan McCarthy in The Pride of Mayo 19; moderate business; performance poor.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Adam's Crazy Lot Nov. 19; satisfactory to a small house. Carleton Opera co. 24; Ward and Vokes 29.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): The Gormans in Gilhoolys Abroad Nov. 19; large house. Dan McCarthy 22.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): The New South Nov. 15; Kellar 16; both to large and delighted audiences. The Girl I Left Behind Me 29.—ITEM: The New South co. will close in Brooklyn on Dec. 8.—Joseph Grismer and Phœbe Davies will reopen in Boston on Dec. 17 with Sutton Vane's new scenic melodrama, entitled Humanity. It is their intention to stage the piece sumptuously, and no pains will be spared to make a winner of it.

KINGSTON.—OPERA HOUSE (C.V. Dubois, manager): James Herne's Shore Acres attracted a large audience Nov. 20. Old South 28; Arthur Deming 29; Mary Noon 30. Pinafore will be presented three nights by home talent to aid the poor 5-7.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A.E. Allen manager): Work is rapidly progressing on this new playhouse, and it will certainly be one of the finest and handsomest in this section. It is the intention of Manager Allen to open the new house about the middle of December.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): A Crazy Lot Nov. 20; fair business; audience well pleased. Bartholomew's Horse Show 29-1; Thanksgiving matinee 29; Way Down in Dixie 6; Tornado 15.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Fitzsimmon's Specialty co. Nov. 14 pleased a large audience. Gus Williams 16 in April Fool satisfied a fair-sized house. New South 17, matinee and evening, to large and well-pleased audiences. Wang proved as delightful as ever 19, and did its customary large business. Black Patti 21; George Thatcher 26; Siedl's Orchestra 27.—BIJOU THEATRE (A. A. Fennyvessy, manager): The Ladies' Club Burlesque co. 21-24; big business.

SCHENECTADY.—VAN CURLER OPERA HOUSE (C H. Benedict, manager): Stetson's U. T. C. co. gave two performances Nov. 17 to large audiences. Powell, the magician, had a fair house 21; very pleasing performance. Texas Steer 26; Mrs. Langtry 27.——CENTRE STREET OPERA HOUSE: Price and Carlin's Vaudeville co. opened a week's engagement 19 to a crowded house.——ITEM: Joseph P. Reynolds, Mrs. Langtry's manager, is here making arrangements for her appearance 27. Mr. Reynolds is one of the oldest managers on the road. He was manager for Edwin Booth a number of years ago, and also had charge of the Fifth Avenue Theatre, New York.

WATERTOWN.—CITY OPEAA HOUSE (E. W. Gates, manager): Minnie Lester Comedy co. Nov. 19-24; good business.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Rickett's Troubadours in Colonel Jack to good houses Nov. 15, 16. The Whitney Opera co. presented The Fencing Master to fine business 17. The Trolley System drew largely 19-21; Mrs. Langtry 23; A Texas Steer 24.——RAND'S OPERA HOUSE (Gardner Rand, manager): House dark 12-17. Powell in feats of magic played to good houses 19, 20. Bartholomew's Equine Paradox 22-24.——GAIETY THEATRE (James Hearne, manager): Lilly Clay's Gaiety co. to fine business 19-24.——ITEMS: John Hyams of The Cross Roads of Life co., is at home on a visit. His legion of friends are pleased at the rapid strides he is making in the profession. Anton Seidl's Orchestra will give a concert at Music Hall on 29.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): Eva Tanguay Nov. 12-17; fair business; change of bill nightly. Texas Steer 19; S. R. O. The Gormans in Gilhoolys Abroad 20; medium business.

OSWEGO.—FITZHUGH HALL (M. B. Richardson, manager): Baird's New York co. opened Nov. 20 for a week to a full house. Change of bill nightly at 10, 20 and 30 cents.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): A Trip to the City Nov. 16; good performance to fair business. Walter Kennedy in Samson 17; good performance to light business.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Stetson's U. T. C. co. Nov. 20; S. R. O.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Herbert Cawthorne in A Cork Man to a good house Nov. 17.

HUDSON.—OPERA HOUSE (F. H. Kells, manager): Sousa's Band Nov. 15 delighted a good-sized audience. Dorothy Morton in The Fencing Master pleased a fashionable audience 20. Shore Acres 21; Minnie Steward 26-1.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will. E. Gant, manager): Rentz-Santley co. Nov. 16; good business. U. T. C. 19 as usual to big business. Robert Hilliard in The Nominee 20; fair-sized and well-pleased audience. Bartholomew's Equines 26-28; The Engineer 29.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): Marie Wainwright Nov. 13; good business. Kellar 14; S. R. O. Police Patrol 19; good house. Gus Williams 21; Wang 26; Schuman Quartette 28; Gorton's Minstrels 30.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Rentz-Santley Burlesque co. Nov. 15; large audience; performance fair. Carleton Opera co. appeared 19; two short operas were well given. A Wild Rose 22.

WELLSVILLE.—BALDWIN THEATRE (E. A. Rathbone, manager): Heywood's Celebrities and Julian Jordan co. Nov. 14; fine house.

HOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Eloise Willard in Little Speculator Nov. 14; small house. T. D. Sullivan, M. P., lectured on Irish political life to a crowded house 19. McGibney Family 21; Pauline Parker in Wild Rose 3.——ITEM: Manager Hudson has the management of the football game between Wesleyan and Union College teams at Albany, Thanksgiving Day.

PEEKSKILL.—DEPEW OPERA HOUSE (Fred. S. Cunningham, manager): Ada Gray in East Lynne Nov. 16; fair-sized audience. U. T. C. by local talent 19; capacity of the house. Kennedy's Players 26-1.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (S. Ossoski, manager): Laura Alberta; with capable support, presented Arabian Nights, and Zella Nov. 14, 15; fair houses at popular prices. Wang repeated the success of last season, drawing a large and enthusiastic audience. The Girl I Left Behind Me 20; Marshall P. Wilder 8.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The New South Nov. 14; large house. Our Flat 16; A Texas Steer 20; large audience.

LYONS.—MEMORIAL HALL (John Mills, manager): Kellar entertained a crowded house Nov. 15. W. T. Carleton's Opera co. 21; fair-sized audience.——ITEM: Manager Mills is to be congratulated on the many fine attractions he is presenting to his patrons. This is the reason why light houses are unusual at Memorial Hall.

WHITEHALL.—MUSIC HALL (A. M. Andrews, manager): Powell, the magician, Nov. 16; fair business. The McGibney Family underlined.

NORWICH.—CLARK'S OPERA HOUSE (C. B. and A. F. Nash, managers): James R. Adams in A Crazy Lot Nov. 22. Stetson's U. T. C. 27.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): Charley's Aunt co. gave a very fine performance to a large and delighted audience Nov. 20. The Fencing Master 20; large advance sale. Grau Opera co. 23-1; Power of Gold 4; The New Boy 7; The White Squadron 12.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Sousa's Band Nov. 15; large audience. Charley's Aunt 19; Dorothy Morton in The Fencing Master 21; proved entirely satisfactory to fair-sized audiences. Shore Acres 23; Robert Hilliard 26; Agnes Wallace Villa 27.——ITEM: Branch O'Brien, Mr. Hilliard's genial advance agent, was in town the early part of last week.—Charles Sherman, clarionetist, was home on a short visit to his parents last week.—Messrs. E. A. Nelson, the publisher of the Opera House programme, and F. L. Scofield, leader of the Opera House orchestra (Scofield's orchestra) were the successful managers of Sousa's Band concert.

SYRACUSE.—BASTABLE THEATRE (Frank D. Hennessy, manager): Carleton Opera co. to light business Nov. 15-17. The American Travesty co. presented Off the Earth, a gorgeous spectacle, to large audiences 19-21. Eddie Foy is very funny as Cluster. Our Uncle Dudley 20.——WIETING OPERA HOUSE (Wagner and Reis, managers): Shore Acres to S. R. O. 15-17. Gus Williams to light business 19, 20; A Texas Steer 21; good house. Mr. and Mrs. Arthur Lewis 22-24; Ward and Vokes 25-27; Wang 27; Mrs. Langtry 30.——H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): Bob Fitzsimmons Specialty co. to big business Nov. 15-17. Howard Athenæum co. to light attendance 19-21. Police Patrol 22-24; Two Sisters 26-28; Maud Granger 29-1.—— ITEMS: Bob Fitzsimmons, the pugilist, accidentally killed his sparring partner, Con Riordan, during their exhibition here 16.—Comedian William A. Daniels, of this city, and Fred Dixon, late stage manager of The Bostonians, have formed a partnership for the purpose of staging amateur opera in several towns for which they have contracted. Success to them.

HERKIMER.—GRAND OPERA HOUSE (Henry Diemel, manager): Sousa's Band gave an excellent concert to a large audience Nov. 13. Robert Hilliard in The Nominee 17; small audience.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Robert Hilliard Nov. 21; refined and appreciative audience; excellent performance. Powell 22; fair business. Pauline Parker 29; Markoe's U. T. C. 1.

UTICA.—OPERA HOUSE (H. E. Day, manager): James R. Adams presented A Crazy Lot Nov. 16, 17 to light business. Princess Bonnie 18; The Tornado 19; The Kendals 22.——ITEM: The local amateurs will repeat the performance of the opera, The Pirates of Penzance on Dec. 28, the proceeds to be used in support of a permanent musical and dramatic society.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Eva Tanguay Nov. 19-24 at popular prices to fair business. The Gormans in Gilhoolys Abroad gave a good performance to a large and appreciative audience 17. The New York Philharmonic Club gave a concert for the benefit of the Y. M. C. A. to a packed house 19. Charles L. Davis in Alvin Joslin 27.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Stetson's U. T. C. co. Nov. 15; good business. The Colonel and I due 22 changed their date to later in the season on account of a change in their route. The Mecca Club will hold their annual concert and ball 28. Clay Clement in The New Dominion 30.——PUTNAM MUSIC HALL (J. E. Smith, manager): Slavery Days 14; fair-sized audience. Bartholomew's Equine Paradox closed a three days' engagement 21 to good business. McGibeny Family 29.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Mr. and Mrs. Lewis appeared in The Idler, and The Crust of Society before interested audiences Nov. 19-21. The Big Three (Brooks, Macy and Grilley) appeared to a remunerative house 24. Mrs. Langtry 28, 29. Wang 30-1.——COOK OPERA HOUSE (H. A. Foster, manager): Walter Kennedy attracted good-sized audiences 19-21, appearing in Samson. The Howard Athenæum co. pleased large houses 22-24. Louis Aldrich 26-28.——ACADEMY OF MUSIC (Louis C. Cook, manager): Pauline Parker appeared in Wild Rose to good business 19-24. Police Patrol 26-1.——MUSICE THEATRE (L. F. McFadden, manager): Business fairly good 19-24. Variety 26-1.——ITEM: Marie Wainwright, during her late visit to this city, was so harshly criticised by the local press, on account of her play, Daughters of Eve, that she declares her determination to never appear upon the stage in this city again.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Owing to the closing of the Ullie Akerstrom co. the house was dark Nov. 28-3. The following cos. booked for November were canceled: Way Down in Dixie, Jay Bluff, Masked Ball. The Engineer is due 30.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): Gorman Brothers in The Gilhoolys Abroad Nov. 16; fair house; good performance. The specialties were more than the average. Old Folks Concert 4, 5; Trolley System 12; A Crazy Lot 18.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (George D. Meares, manager): Noss Jollity co. in The Kodak Nov. 12; excellent performance to small business. Richard and Pringle's Georgia Minstrels to fine business 14.——METROPOLITAN HALL (C. D. Heartt, manager): Boyd's Modern Minstrels 17; fair business.

GREENSBORO.—BOGART OPERA HOUSE (W. F. Bogart, manager): Sadia Whiteford Nov. 16, 17; Fred. Marsh's Select Players 19-24; Swedish Quartette 1.

DURHAM.—OPERA HOUSE (J. T. Mallory, manager): Boyd's Minstrels Nov. 14; small house. Schubert Symphony Club 15; large and select audience. Polk Miller, assisted by Mrs. Thomas, of Virginia, and Professor Vernon Darnall gave a concert for the benefit of Trinity College 10.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): In Old Kentucky Nov. 20; advance sale very large; seats sold for $1.50 for parquet; $1.25 for balcony.——ITEM: The receipts for Alexander Salvini in The Three Guardsmen was $917.50, the largest sale in the history of the house.

GRAND FORKS.—METROPOLITAN THEATRE (F. L. Witt, manager): Salvini in Ruy Blas Nov. 2; S. R. O. Katie Putnam in The Little Maverick 20; fair business.

BISMARCK.—ATHENÆUM (James D. Wakeman, manager): Annie May Abbott, "the Little Georgia Magnet," to a small house Nov 14.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): The Derby Winner Nov. 12-17; small business. The Amazons opened to a good house 19-21. John L. Sullivan 22-24; Gus Heege in Yon Yonson 26-29.——HIGH STREET THEATRE (Albert G. Ovens, manager): Oliver Byron 12-14; good business. Stuart Robson 15-17; excellent business. J. Jay Dowling 19-21; The Power of the Press 22-24.——ITEMS: On account of a misunderstanding between the management of The Derby Winner and the management of the Grand, the engagement was not completed. The matter will be adjusted in the courts.—The Exposition, conducted under Colonel De Garmo's management, is a big success.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Colonel Robert G. Ingersoll lectured on "The Bible" Nov. 17; fair business. Power of the Press 1; Kellar 3; Country Circus 7, 8.——PARK THEATRE (Harry E. Feicht, manager): Oliver Byron in Ups and Downs of Life 15-17; S. R. O. General satisfaction. Wilbur Opera co. 19-21; S. R. O. Everybody pleased. Rooney comb. 3-5; Pete Baker 6-8.——MEMORIAL HALL (Soldiers' Home): Howard Saxby in The Farce of Life 15; crowded house. The lecturer appeared under the auspices of the Gold Club of the Home in connection with other features introduced. Spider and Fly 4.——ITEMS: John Fennessy, advance agent of Slaves of Gold, was in the city 20.—William C. Dickson, of Indianapolis, is in the city, the guest of Manager Feicht.—Manager Feicht has made special arrangements for the Wilbur Opera co. to appear at the Grand Opera House 22-24, making the living pictures a special feature.—The Charity Circus, now copyrighted by Manager Feicht, was the most ingenious amateur enterprise ever given in this city.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Whallen and Martell's The South Before the War pleased a large audience Nov. 13. John L. Sullivan appeared in his melodrama, A True American, 14. Frohman's co. in The Girl I Left Behind Me delighted a very enthusiastic audience 15. Gus Heege in Yon Yonson 17; large house; general satisfaction. George W. Larsen and co. opened a week's engagement 19 in repertoire. Fate, Rip Van Winkle, East Lynne, and Crandall's Corners were presented.——ASSEMBLY RISK: An orchestra composed of thirty-three musicians of this city gave their first concert of a series of four 14 to an immense audience. Mrs. Henry Perkins, soprano, was soloist.

COSHOCTON.—OPERA HOUSE (W. H. McCabe, manager): Walker Whiteside in Hamlet Nov. 15; fashionable audience; first-class performance. James A. Reilly in The Broom-Maker 24.

BELLAIRE.—ELYSIAN THEATRE (John Duncan, manager): Power of Gold Nov. 14; crowded house. Co. very good. John L. Sullivan in A True American to a large audience 20.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Gus Heege in Yon Yonson Nov. 15; good co.; attendance light. His Nibs the Baron 20; large advance sale. M. B. Leavitt's Spider and Fly 24.

WILMINGTON.—OPERA HOUSE (Al. Doan, manager): A Breezy Time Nov. 14; crowded house. The Power of the Press 20.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Walker Whiteside Nov. 16, 17; good business. Fitz and Webster in A Breezy Time 24; Enemies for Life 1; Limited Mail 11.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Tornado Nov. 17; large house.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Prof. C. W. Starr and wife in Spiritualistic Exposure Nov. 12-15; fair business.

MASSILLON.—BUCHER'S OPERA HOUSE (George T Crawford, manager): John L. Sullivan Nov. 15 crowded house. J. E. Toole in Killarney and the Rhine 19; good business.

KENT.—OPERA HOUSE (W. I. Caris, manager): Kennedy, the mesmerist, had a good house Nov. 10, but was canceled for the rest of the week. A Breezy Time 28; Limited Mail 1; Kentucky Rosebud 4.

YOUNGSTOWN.—OPERA HOUSE (Eugene Cook, manager): Tissot's Living Pictures, a poor variety co., was "guyed" by a large house Nov. 15. The Robinson Light Opera co. to fair houses at popular prices 19-24.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): John L. Sullivan in A True American Nov. 19; large house; gallery packed. Stowe's U. T. C. 24.

EAST LIVERPOOL.—BOFFUS HALL: Organ recital Nov. 14; big house.——NEW GRAND (James E. Orr, manager): Tissot's Living Pictures 17; fair house.

BOWLING GREEN.—GRAND OPERA HOUSE (A. D. Fulton, manager): Police Inspector Nov. 19; light house; fair performance.——ITEM: Proprietor Stevenson, of The Police Inspector co., is laid up with a broken shoulder blade, an accident which was incurred two weeks ago in a wreck on the C. and I. Railroad in Michigan.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): The Still Alarm to fair business Nov. 19-21; Florence Bindley in The Captain's Mate to good houses the last three nights of the week.——MEMORIAL HALL: Colonel Robert G. Ingersoll lectured on Voltaire 22 to a large audience.

SALEM.—GRAND OPERA HOUSE (Allen and Atcheson, managers): The Spider and Fly gave a fine performance to a good house Nov. 7. The Power of the Press 9; fair business. N. S. Wood in The Orphans of New York 16; big house and good performance. Tissot's Living Pictures 20; small house. Colonel Sanford's lecture 21; Ovide Musin Concert 22; Hoss and Hoss 27; Larsen's Comedians 29-1; Faust 3; Prodigal Father 7; Boston Stars 10; Black Patti 13.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Tornado Nov. 14; Gus Heege in Yon Yonson 16; both to fair business. Johnstone Bennett in The Amazons 22; Marie Wainwright 27; The Power of the Press 29.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): May Smith Robbins in Little Trixie 19; business fair. The Side Show 23; the Rileys, Thanksgiving week.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Vogt, managers): George Dixon's Vaudeville and Specialty co. Nov. 19; fair house.

GALION.—CITY OPERA HOUSE (S. E. Reblet, manager): J. E. Toole in Killarney and the Rhine Nov. 21.——CENTRAL OPERA HOUSE (Waldman and Rettig, managers): Si Plunkard 28.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Walker Whiteside as Shylock drew a large and fashionable audience at advanced prices Nov. 19.——PEOPLE'S THEATRE: Good business 12-17.——ITEM: Managers Grant and Stevens intend to give the ushers a benefit some week in January.

FREMONT.—OPERA HOUSE (Hein and Haynes, managers): Power of the Press Nov. 16; good house; performance very satisfactory. The Tornado 22; Clark and Cox's Ben Hur 27-29.——ITEM: The Elks have just closed with Wang for their annual benefit Jan. 3.

LANCASTER.—CHESTNUT STREET THEATRE (Neil McNeil, manager): Spider and Fly Nov. 14; good house. A Breezy Time 17; capacity of the house. The Side Show, with James B. Mackie in the leading role, underlined.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. S. Robinson, manager): Rose Coghlan in Diplomacy filled the house Nov. 13 with a select audience. Spider and Fly 16; good-sized audience. The Side Show 19; fair house. George Dixon's co. 20; good house. The local authorities and the house management refused to allow the boxing contest between Dixon and his sparring partner. Clever co.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy A. Walling, manager): M. B. Leavitt's Spider and Fly Nov. 16; general satisfaction to a good house. Mackie's Side Show 21.

LIMA.—FAUROT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): The Power of the Press, as pleasing as ever, was presented for the fourth time to S. R. O. in this city Nov. 14. Joe Ott in The Star Gazer 23; business prospects good.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Ship of State Nov. 12; fair business; well pleased audience. Ben Hur (Clark's spectacular pantomime) 14-17; local talent; fair business. The Tornado 19; light business. Boston Comedy co. 26-30.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Ovide Musin Nov. 17; fair attendance. Si Plunkard 19; crowded house.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, manager): Walker Whiteside in Hamlet Nov. 20; large and fashionable audience. A Breezy Time 1.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Veon, managers): The Old South Nov. 25; Killarney and the Rhine 3; A Breezy Time 5; Morrison's Faust 10.

DENISON.—WILKINSON OPERA HOUSE (J. W. Wilkinson, manager): Alabama Nov. 14; fair house. Audience well pleased. Milton Nobles 16; small business. Silver King 17; poor house. Alba Heywood 22.

PIQUA.—OPERA HOUSE (C. C. Sauk, manager): J. C. Lewis in Si Plunkard Nov. 15; big business.

SANDUSKY.—BIEMILLER'S OPERA HOUSE (Charles Baetz, manager): The Power of the Press was presented by a very strong co. Nov. 17 to a well pleased audience. Tissot's European Novelties and Living Pictures 22.——ITEM: Manager Baetz reports very good business so far this season.

ASHLAND.—OPERA HOUSE (Horne and Westover, managers): J. E. Toole in Killarney and the Rhine Nov. 20; fair house. J. C. Lewis in Si Plunkard 29.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): Leavitt's Spider and Fly Nov. 19; S. R. O.

WASHINGTON C. H.—OPERA HOUSE (H. B. Smith, manager): Fitz and Webster Nov. 15; crowded house. The Side Show 22.

BELLEFONTAINE.—GRAND OPERA HOUSE (George Guy, manager): Lincoln J. Carter's Tornado pleased a large audience Nov. 16. Killarney and the Rhine 22.

DEFIANCE.—CITIZENS' OPERA HOUSE (B. F. Enos, manager): Little Trixie Nov. 14; fair house. Starr's Exposé of Spiritualism 18-21; medium-sized audiences. Rickett's Troubadours 24; the Sacketts 26; Carter's Tornado 4; Brownies 9, 10.

CANTON.—THE GRAND (L. B. Cool, manager) John L. Sullivan Nov. 17; good business; N. S. Wood in The Orphans of New York 20; business fair. The Side Show 28; Hoss and Hoss 29.

DELAWARE.—CITY OPERA HOUSE (Abner Genier, manager): The Side Show Nov. 24.——ITEMS: The Ovide Musin Concert co., booked at the Opera House, will appear at the William Street M. E. Church instead, for the benefit of the church.—It will be pretty hard to tell when the next attraction will appear at the Opera House, as the new boilers will be placed in after 24, the old ones having been condemned.

OREGON.

PORTLAND.—MARQUAM GRAND (W. P. Adams, manager): Mr. and Mrs. Kendal, with exceptional good support, Nov. 13-15 in A Scrap of Paper, The Ironmaster, and The Second Mrs. Tanqueray played to S. R. O. Their engagement was, thus far, the theatrical treat of the season to Portland playgoers. The stars and co. received many cordial curtain calls and encores.——ORPHEUM (Peter Ducher, manager): This house, after changing its opening night for change of bill from Saturday to Monday night, opened with Sanford and Rice, the Stanleys, Sankey Brothers, Ouda, Hunn and Bohee, and Lillian Mason 12, but owing to poor business closed 14.——ITEMS: Charles M. Pyke, manager Pyke Opera co., arrived here from San Francisco 13, accompanied by his wife.—John P. Howe, well known here as the quondam manager of the Park (now Orpheum), and J. H. Haverly, the minstrel manager, have engaged the Alcazar Theatre, San Francisco, for a permanent season of minstrelsy. They also purpose to give burlesque opera at the house.—The Lawrence Hanley Dramatic co., recently seen here at the Marquam, has collapsed at Tacoma.—Owing to the non-arrival of some of the principals of the Pyke Opera co. from the East in time for the proposed opening of Cordray's Theatre here, Nov. 19, Manager Cordray was obliged to postpone the opening until 26.—George E. Lask, formerly of the Casino, New York, and the Tivoli, San Francisco, will supervise the staging of the operas.—The direct cause of the close of the Orpheum was due to irremunerative business and an attachment served on Manager Dueber by the Portland *Oregonian* and *Telegram* for advertising. Ex-manager Blei, in conversation with your correspondent, says the origination of the trouble was on account of the memorable and deplorable engagement of Haverly's Minstrels at the Orpheum, a few weeks ago. After this, with daily expenses averaging $200, large salaries, and "hard times," things continued unsettled and unsatisfactory, until, finally, Manager Dueber decided to close the house indefinitely.—James H. Budd, governor-elect of California, is remembered here by a few Portlanders as a member of Fred. W. Bert's Eighty Days Around the World, which played here in '77. He has also been endman in a minstrel show, and, as such, had many admirers among the fair sex.—The Ashland Dramatic co. gave Enlisted for the War at the Ashland (Ore.) Opera House 14 before a large audience.—George W. Clayton, late manager of the Trocadero, here, has been engaged by Manager F. B. Hardt, of the Universal Holiday Exposition, as advertising manager and scenic artist for the Exposition, to begin Dec. 1, and end Jan. 15.—Manager W. P. Adams, of the Marquam, will be tendered a grand benefit by Al. Hayman and Portlanders at the Marquam 29. Essie, Charlotte and Minnie Tittell, supported by Mrs. C. A. Boyd, Wallace Monroe, Arthur Livingston, Ernest Walcott, Barry Fuller, and George L. Boker, will give Bartley Campbell's The Galley Slave. Other performers have also volunteered their services for the occasion. Owing to Manager Adams' popularity among Portland theatregoers, the benefit can not be otherwise than a success.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Princess Bonnie Nov. 19 repeated the success of earlier date and played to a very large house, in fact one of the largest in the history of the house. Country Circus 21 to big business. Pawn Ticket 210, 24.

HONESDALE.—OPERA HOUSE (W. J. Silverstone, manager): John E. Brennan in Tim the Tinker Nov. 19; fair house; performance poor.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Swedish Quartette gave a pleasing programme to a large audience Nov. 14. Eli Perkins lectured to a very light house for the benefit of the G. A. R. Post 10. Frohman's co. in The Girl I Left Behind Me to a large house 20.

GREENSBURG.—LOMISON THEATRE (R. G. Curran, manager): The Limited Mail Nov. 16; S. R. O. Madge Tucker co. in repertoire opened a week's engagement 19. The opening bill was Man and Master. Nellie McHenry 30.

UNIONTOWN.—GRAND OPERA HOUSE (John Balsinger, manager): On Thanksgiving afternoon and evening Rutter's Band, of Uniontown, Pa., the champion amateur band of the State, will concertize for which the house is nearly all sold.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Gus Williams in April Fool Nov. 14; fair business. Kate Claxton and Mme. Janauschek 15; good business.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): The Boy Tramp Nov. 14; fair business. Bates Brothers' Humpty Dumpty 22; Gilhoodleys Abroad 7.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): Shamrock and Rose (local) to a small audience Nov. 17. Enemies for Life was presented to a small but pleased audience 19. Polish Opera co. (local) 3; O'Dowd's Tribulations 6.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (H. D. Bloom, manager): The Leonzo Brothers played a very successful engagement here week of 12-17, and gave general satisfaction. Spider and Fly 30; Private Secretary 1; Kitty Rhodes 3-8; Old Kentucky 12.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): The Girl I Left Behind Me did well Nov. 19. The Little Speculator 22; Limited Mail 26.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): Tim the Tinker Nov. 26.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): The Girl I Left Behind Me Nov. 16; large and pleased audience. The Limited Mail 19; good business. Baggage Check 24; Morrison's Faust 27.——ITEM: Manager Cashbaugh, of the Sixth Avenue Theatre, has purchased the Seventh Avenue Hotel of this place.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Hoss and Hoss Nov. 20; large attendance. Sadie Hasson in A Kentucky Girl 21; Alvin Joslin 23.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Yecker, managers): Princess Bonnie Nov. 20; receipts, $1,300.

NORRISTOWN.—GRAND OPERA HOUSE (John M. Murphy, manager): Howard Stock co. in repertoire Nov. 12-17 to good business. Princess Bonnie 24; large advance sale at advanced prices.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Enemies for Life Nov. 16; good business. Bates Brothers' Humpty Dumpty 19; topheavy house.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): The Girl I Left Behind Me Nov. 17; large audience; good performance. Alvin Joslin 19; small house. Limited Mail 24.

BERWICK.—P. O. S. of A. OPERA HOUSE (F. R Kitchen, manager): Bates Brothers' Humpty Dumpty Nov. 20; good business; satisfactory performance.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): Charles L. Davis in Alvin Joslin Nov. 21; S. R. O. Larsen Comedy co. 26-28.——ITEMS: Prof. Williams, of Buffalo, has been secured as leader of the Opera House orchestra.—THE MIRROR is now on sale at M. B. Camfield's drug and news store.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Princess Bonnie 13, 14; very large business. Kate Claxton and Janauschek in Two Orphans 16; large business. Wang 17, and matinee to good business. The New South 19; fair business.——THE FROTHINGHAM (J. H. Laine, manager): McKenna's Flirtation Nov. 20; fair business.——DAVIS' THEATRE (George E. Davis, manager): William C. Austin's Giganteans and Living Pictures 19-24; good business.

YORK.—OPERA HOUSE (R. C. Pentz, manager): Wang delighted a large audience Nov. 14. Albert Hart as Wang was enthusiastically received. Virginia Earle also carried off honors as Mataya. Schumann Lady Quartette 15, Y. M. C. A. course, drew well. Fine entertainment. Franz Wilczek Concert co. 16, benefit of local church, drew so poorly that the concert was abandoned. Charles T. Ellis in Casper the Yodler 17 drew his usual good-sized and satisfied audience.

FRANKFORD.—MUSIC HALL (W. B. Allen, manager): Amy Lee in Pawn Ticket 210 pleased a very large audience Nov. 10. Superba 19, 20; capacity of the house at each performance. Charles T. Ellis 22; Flag of Truce 24; Nellie McHenry 27; Black Patti 28; Social Session 29.——ITEM: Edwin Rushton, Philadelphia correspondent of THE MIRROR, was a caller here.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Schumann Lady Quartette Nov. 16; fair business. Charles T. Ellis 19; business good; general satisfaction. Princess Bonnie was presented 21 to a large house at advanced prices. Excellent co.——ITEM: Ellis and Princess Bonnie were booked by Manager Crothers.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Princess Bonnie had one of the best houses of the season Nov. 15 at advanced prices. McKenna's Flirtation pleased a good-sized audience 17.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolf, manager): Enemies for Life Nov. 20; fair house. Home Talent Minstrels 30; The Mozart Symphony Club 6.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Howard Wall's Ideals 15-17; packed houses at popular prices; gave general satisfaction.——JOHNSTOWN OPERA HOUSE (J. D. Mishler, manager): The Country Circus gave a splendid performance to the largest house of the season, turning fully two hundred people away. 16.——ITEM: Harry Davis will reopen his house Nov. 26.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): The Orphans of New York to fair business Nov. 14. Tissot's Living Pictures 15; fair-sized audience. Charles L. Davis in Alvin Joslin 16; big business.

[CONTINUED ON PAGE 12.]

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EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

ACADEMY OF MUSIC.—Shenandoah, 8:15 P. M.
AMERICAN.—Wilson Barrett, 8 P. M.
BIJOU THEATRE.—The Flams.
BROADWAY THEATRE.—Prince Ananias, 8:15 P. M.
DALY'S.—Twelfth Night, 8:15 P. M.
EMPIRE.—The Bauble Shop, 8:15 P. M.
FIFTH AVENUE.—Jacinta.
FOURTEENTH STREET.—The Brownies.
GARDEN.—Little Christopher Columbus, 8:15 P. M.
GRAND OPERA HOUSE.—The Two Orphans.
HERALD SQUARE.—Rob Roy.
H. R. JACOBS' THEATRE.—The Waifs of New York.
KOSTER AND BIAL'S.—Variety and Operetta, 8 P. M.
LYCEUM THEATRE.—A Woman's Silence, 8:15 P. M.
NIBLO'S.—Under the Lash, 8 P. M.
PALMER'S.—The New Woman.
TONY PASTOR'S.—Variety.

BROOKLYN.

AMPHION.—The New Boy.
COLUMBIA THEATRE.—Sowing the Wind.
COL. SINN'S PARK THEATRE.—Shore Acres.

TO ADVERTISERS.

Patrons of THE MIRROR *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

PASSING OF THE LECTURER.

The New York *Sun* notes the presence in this country of a few English men of letters as public lecturers, and suggests that such visitors are less entertaining than were their predecessors of former generations. The *Sun* is strictly impartial, however, and asking why there are so few "truly tip-top American lecturers in the field nowadays;" it asserts that the native entertainers of this sort, as well as the imported lecturers, are far below the former standard of such amusers.

The *Sun* is right. The two most notable Englishmen on the American platform to-day are Dr. Conan Doyle and Dean Hole. Dr. Doyle is an uninteresting reader—though a man of unmistakable presence—and he has a commercial habit of referring his auditors to his published works for climaxes after he has in some measure piqued their curiosity with details of his stories. Dean Hole is confessedly lecturing here on behalf of Rochester Cathedral; and no matter how magnetic may be his personality or how vivid his wit, the fact that he is a foreign solicitor of funds militates against his general popularity. Altogether different persons were Dickens and Thackeray—the former an actor who could give being to his inimitable characterizations, and the latter a charming and original talker on subjects of remarkable interest.

There are a multitude of lecturers from native fields and many conductors of their by-way tours. But the American lecturers of to-day are mainly mediocre persons, some of whom have taken to the platform because they were unsuccessful in other things. In former times a lecturer was successful in large centres of population because he had won popularity of some intellectual kind beforehand. There is now little or no lecturing in large places, because there are few men prominent enough as lecturers to command the attention of such places, and further because of the development of the theatre, which in its way serves to satisfy persons of all shades of desire for amusement. In small towns and at cross-roads, where there is nothing satisfying in a dramatic way, small lecturers serve a good purpose, and pass perhaps for very large men. But for one reason taken with another, the lecturer seems to have had his best days.

THE COLLEGE-BOY PLAGUE.

Thanksgiving Day, noted originally and religiously in New England for its benedictive quietudes, has of late years been celebrated in New York city for its saturnalian boisterousness.

The day is still an orderly one in New England, where staid citizens observe it with something of the religious fervor of earlier times; and the resident population of New York, with due regard for the traditions, are prone to celebrate the festival with all adherence to seemly conduct.

The trouble began and has been continued annually here as a sequel to the Thanksgiving Day football match between the colleges. After the game the highly-elated and the deeply-depressed students who witnessed it have with common consent been wont to increase their elation and forget their depression in company, and their tendency has always been toward the theatre.

New York has many theatres that are always open to those who wish to be entertained. The football-college contingent as a rule does not seek entertainment. It wishes to amuse. It has nothing of art or training that gives entertainment. It is vehement, impetuous, turbulent and generally disorderly. It has many individual elements, each of which seeks to assert itself without regard for ensemble or chorus effects. It represents a demonstration in comparison with which Donnybrook Fair and a bear garden combined would seem a symphony. And when any part of this contingent has invaded a theatre, chaos has resulted.

There is to be no football game in New York this Thanksgiving Day. The proclamations of the Governor and the President take no account of this fact, but it might have been made the conclusive argument for the giving of thanks by theatre patrons.

On Dec. 1, however, there is to be a game. And the collective student has no doubt planned for his annual theatrical experience on the evening of that day. But it seems that managers, forbearance having with them ceased to be anything of virtuous aspect, have determined to abolish the student as a disturber on that night, and will not dispose of tickets for "theatre parties."

Football is no doubt a noble pastime. It is an earnest one. Evidences of its good faith are seen in the attendance of the ambulance and the employment of physicians and surgeons. Its *bona-fides* cannot be questioned by any onlooker, no matter how technically inexpert he may be. But why the game should excite the related adolescents who witness it to an attempt to repeat its violences in usually orderly public places is a mystery which it would become some college professor to solve.

A gang of youths from the Bowery or from some other locality of disorder which cannot boast the advantages of university instruction or furnish the badges that should stand for an inhibition of the animal element would fare ill in a theatre if they attempted anything like the high jinks that the under-graduate in the theatre on the evening of a football day assumes as a prerogative.

This year the badge-wearer and the color bearer from college should see fit to exhaust his particular insanity on the football field. He will have no other theatre unpoliced.

And for this, thanksgiving.

Enterprise does not always meet with an adequate reward. The Huntley Comedy company recently opened a new theatre—of course it was called an opera house—in West Station, Texas. The audience numbered fifteen persons, of whom the company used four as "supers." As the curtain went down on the entertainment, the manager of the theatre appeared and announced that this would be the last, as it was the first, show that town would ever get through his connivance, and the next day he set mechanics at work to transform the theatre into shops. But West Station, Texas, will probably grow, and with growth will come some knowledge of what a play really is.

FOOTLIGHT FUN.

THE THEATRE HAT.

The clothing oft proclaims the man,
But he would be a churl
Who said that monstrous hat was not
A libel on the girl.

—*Washington Star.*

NOT ON THE STAGE.

She—"I took you for an actor the first time I saw you."

Henry De Courcey Footelights—"And where was that?"

I saw you walking down Broadway with yourself."—*Life.*

AMPLE PROOF.

"Professor von Gookenheimer, they say, is a most marvelous mind-reader and hypnotist."

"Yes; he claims he can attract the attention of a restaurant waiter by merely looking at him steadily for half an hour."—*Life.*

PERSONALS.

Amber.—Mabel Amber has been seriously ill at her residence in this city for the past three months, but she is now fully recovered. Her illness was directly traceable to a fall from a horse while she was engaged with the Lyceum Theatre stock company in Denver.

Fischer.—Alfred Fischer has been engaged as stage director and general instructor for the Empire School of Acting.

Greenwall.—Henry Greenwall was in town for a few hours last week. His business was purely of a private nature.

Richman.—Charles J. Richman, of the Palmer stock company, has been elected a member of The Players.

Delaporte.—Agnes Delaporte, the prima donna, sailed for England on the *Massachusetts* last Saturday, and does not expect to return for some time. Miss Delaporte is said to be discouraged at the prospects here.

Marlowe.—Julia Marlowe-Taber was the guest of honor the other day at an entertainment given in Chicago by Mrs. H. H. Kohlsaat, at which there were many society women of that city.

Harcourt.—William Harcourt has joined Richard Mansfield as leading man.

Barnes.—J. H. Barnes has retired from the Nethersole company.

James.—Louis James will star next season under the management of Lester Victor. The Robbers, Henry VIII., and probably Francesca da Rimini will be in his repertoire.

Roach.—James Connor Roach, who is starring in his play, Rory of the Hill, was entertained recently in Manchester, N. H., by the Knights of St. John.

Dickson.—Charles Dickson was unable to appear at Indianapolis, Ind., last week, owing to an attack of laryngitis.

Fitch.—Clyde Fitch mourns the loss of a collection of antique silverware, valued at $2,000. It was stolen from the dock on his return from Europe some time ago.

Brophy.—James M. Brophy, leading man of The Ensign company, has made a genuine and positive success in the South. The newspapers in every city, particularly those of Savannah, Richmond, and Charleston, praise his performance of the title role in the most enthusiastic terms. He is specially commended for the naturalness, vitality, and sincerity of his work. The stage needs more actors o this quality.

Brownell.—Atherton Brownell, editor of the Boston *Home Journal*, spent yesterday in New York.

Bindley.—Florence Bindley closed on Saturday for two weeks, and has returned to New York to consult her physician, who has been treating her for the past year. Miss Bindley will resume her tour on Dec. 10.

Cayvan.—It is announced by Daniel Frohman that Georgia Cayvan will retire temporarily from the stock company shortly in order to take a few weeks' rest. Miss Cayvan will probably go to the country.

Mascot.—Duncan B. Harrison's bull terrier, "Mascot," the best-known dog in the theatrical business, died last week, to the inconsolable grief of its owner. It was seven years old.

Radcliffe.—It is rumored that Minnie Radcliffe, for several years Sol Smith Russell's leading lady, will be married in the Spring to a very wealthy man and that she will retire to private life.

Mitchell.—Mason Mitchell has left the Potter-Bellew company and joined Rose Coghlan, with whose company he will appear at the Star Theatre next week.

Byron.—Mr. and Mrs. Oliver Byron celebrated their silver wedding anniversary in Louisville, Ky., on Nov. 23.

Thompson.—W. H. Thompson will have a capital part in The Fatal Card.

Hennessey.—Frank D. Hennessey, manager of the Bastable Theatre, Syracuse, is in town for a few days.

Roberts.—R. A. Roberts, who went to London several weeks ago in the interests of Charles Frohman, will return to New York next Saturday.

Grattan.—Stephen Grattan, a young actor new to New York and who made a hit recently in A Woman's Silence, has been engaged by Daniel Frohman for two years.

Kauser.—Alice Kauser returned from Paris on Saturday, after quite a long sojourn there and in London. She had a rough passage across and barely escaped a serious accident owing to the terrific lurching of the ship. Miss Kauser was active while abroad and effected important business connections the nature of which she will announce shortly.

Gordon.—Archibald D. Gordon, journalist and dramatic writer, is very ill at his home on Staten Island. He was stricken with paralysis on Friday, and at last accounts was in a critical state.

Parsloe.—Charles T. Parsloe, who was stricken with paralysis recently, is improving.

Jefferson.—Joseph Jefferson, in a lecture before the Art Students' League at Washington last week, in answer to a question by Kate Field as to whether a subsidized theatre was desirable in the United States, said that while such an institution might be desirable and beneficial in many ways, the conditions of the country were against it, owing to the frequent changes in politics.

Shorter.—Laura De Mio Shorter, daughter of Assistant District-Attorney Shorter, of Brooklyn, will adopt the professional stage this Winter. Miss Shorter has been prominent in Brooklyn as an amateur.

Warde.—Frederick Warde addressed the pupils of the Whitaker College of Oratory, New Orleans, recently, on "Study of Shakespeare."

Conlon.—Warren J. Conlon, a young Shakespearean scholar of Biddeford, Me., played Hamlet in that city recently with professional support, and is said to have given a remarkably clever personation. He has been coached by the veteran actor, Joseph Proctor.

McKay.—Frederic Edward McKay is making a hit with *Theatrical Tidings*, which is quoted widely by dramatic editors throughout the country, and is already recognized everywhere as a truthful, reliable, and brightly written press-sheet. Mr. McKay's clients comprise a majority of the principal managers and stars.

Goodwin.—N. C. Goodwin, while riding a bicycle on Hennepin Avenue, Minneapolis, Minn., the other day, collided with an electric car. Mr. Goodwin's wheel was wrecked, and he was cut and bruised, though not so seriously as to prevent his departure for West Superior, Wis., where he was next to play.

Aronson.—Rudolph Aronson has contracted with the managers of the Empire Theatre, London, for the first American employment of specialty performers of that house on behalf of the Casino.

LETTERS TO THE EDITOR.

THEIR SONGS ARE NEW.

To the Editor of the Dramatic Mirror:

Sir.—In the Milwaukee letter of this week's Mirror E. T. McDonald writes in his criticism of The Bunch of Keys at the Bijou: "The company revels in songs and sayings of unknown age." As far as the "sayings" go, Mr. Hoyt, I believe, is responsible for their origin; but as far as the "songs" go, Sadie Cushman and I are responsible.

We object to the "unknown age" clause. Although not a betting man, I will wager Mr. McDonald any part of $50 that of the six songs Miss Cushman and I sang he never has heard but two of them—"The Ship I Love" and "While the Dance Goes On," both of which are new. Two of the other four have been out of press and sung in New York for three weeks only, and the other two are not published and cannot be had at any price. Sincerely yours,

Herbert Holcombe,
Bunch of Keys company.

AN OVER-PLAYED NIGHT STAND.

Roanoke, Va., Nov. 5, 1894.

To the Editor of The Dramatic Mirror:

Sir.—There is a town in South Carolina called Newberry, quite an old berg, and at one time a fairly good show town; but from circumstances over which the town has no control it has become a theatrical graveyard.

My company was there on Nov. 5, which made the twelfth in three weeks and as the town has only 3,000 inhabitants, one company a week is more than it can stand. The manager of the house runs the hotel and baggage transfer and pays no attention to the theatrical business, not even cleaning his house. So that he gets his hotel full of people and his pay for transferring the baggage he is satisfied.

Peck's Bad Boy company was there Nov. 2, James Young 3, and Mabel Page 5.

The people of the town said that Mabel Paige played to the best business. I am very sorry for the others, ours was so small I am ashamed to name the figures for publication, but if any one contemplates making the town and will write me for information, I shall gladly furnish it. Yours truly. M. A. Moseley,
Manager Mabel Page.

MR. PENNOYER EXCUSABLY SENSITIVE.

Pittsburg, Pa., Nov. 22.

To the Editor of The Dramatic Mirror:

Sir.—I am not inclined to be inquisitive, but a paragraph I clipped from The Mirror of this week (which I append) has caused me to wonder who could have concocted such a silly and idiotic item as this:

"Augustus Pennoyer, treasurer for Roland Reed, celebrated his thirty-third birthday in Chicago on Oct. 8. Mr Pennoyer has been in the business thirty-five years."

I confess I am somewhat used to having my age commented on in a humorous way, and I do not mind my old friend "Biff" Hall, your valuable correspondent at Chicago, giving me a sly dig in a while; but I must draw the line at idiotic compositions on the subject. I am well aware that I am no longer a young man, but I do not care to be reminded of it through the press by weekly installments.

I confess to have passed the sixty line; but I am neither eighty nor a hundred, as some would infer, and I did not pilot George Washington across the Delaware.

I have been connected with theatricals nearly fifty years, and in that time I have filled every position a man could fill, both front and back of the footlights, from property man to a manager, and as I cannot call to mind any that I have disgraced, I certainly should be spared ridicule.

As I have been an ardent admirer of The Mirror for years, it seems like a stab in the back by our own friend.

Respectfully, A. S. Pennoyer.

[An explanation is due to Mr. Pennoyer and The Mirror public. The paragraph objected to was really written in pleasantry by "Biff" Hall and lifted with others from his despatch in the process of condensation one week only to be published in another place the following week. No offense or inaccuracy was intended, and Mr. Pennoyer has already forgiven me.—Ed. Mirror.]

WREATHS FOR THE LIVING.

To the Editor of the Dramatic Mirror:

Sir.—I am a constant reader of The Mirror, and I ask your permission to say a few words with reference to a letter in one of your recent numbers, written by Piccolo, which seemed to me, a little unjust.

I am, like Piccolo, "an old theatregoer, and a passionate student of all literature pertaining to the stage," and while I agree with him in some things of which he speaks, I differ with him, in more. It seems to me, not so much that the standard of acting has deteriorated, or, that the taste for Shakespearean drama, no longer exists, as, that, in the last few years, our country has passed through a commercial and financial depression, which has bid fair to overwhelm the minds of many—and, certainly has proved harrowing to all. So, when men have desired relaxation they have sought those places of amusement where they could forget a while, the struggle for bread. They have resorted to the vaudeville or variety houses, where cheaper prices, and consequently, cheaper talent, prevailed. Those whose hearts are heavy, do not wish to be made to weep, and that branch of the profession which has been able to make them smile, deserve praise and appreciation.

When times have changed and our country is in a more prosperous condition, Piccolo will find not only the theatregoing public demanding a higher quality of play, but also plenty of exponents therefor. Certainly, of talent, and even genius, the profession does not lack. There are several men and women upon our own stage who have decided talent, and in several instances, most undoubted genius. They have simply been overshadowed by such men as Booth, Barrett, Irving, Salvini, etc., and in our adoration of these we have overlooked the others; but if Piccolo will have a little patience they will be heard from before long.

Will any one deny talent, and of a high order, to such men as E. M. Holland, E. H. Sothern, Reub. Fax, John Drew, Stuart Robson, and a score of others? Have not Ada Rehan, Julia Marlowe, Georgia Cayvan, Julia Arthur talent?

I can hardly believe that any one will deny genius to Richard Mansfield, running the gamut from his exquisite Brummel to the senile Chevrial, or, in a lesser degree, perhaps, to Frederick Warde; or, to that other youngest man, Edward J. Henley, so unusually endowed—young, earnest, forceful, versatile, with the talent of judgment and power of execution. This man, if he chooses, can, with earnest work and study, rise to any height. He might indeed embody Othello, Iago, Macbeth, Coriolanus—yes, and even dare Lear, Hamlet and Shylock.

We have not seen much of Mr. Henley of late. Does he realize what he holds within his grasp? Some of his work in the past has been of the finest, distinguished by a delicately descriptive exactness, which placed him in the foremost ranks of the character actor and again in serious parts, showing a "capacity of heart and soul" which should lift him to sublimity. If he will! ah, how much those three little words mean! If he will—and his friends hope he will—he has it in his power to make the whole earth ring with his name and the fame of his ability.

A little patience, a little ease financially and things will right themselves. Meanwhile let us applaud and with all possible praise encourage that brave, hard-working, painstaking profession, which possibly contributes not less than that of the physician to our happiness and health, cheering many a weary hour and lifting us out of our despair. Edith H.

COMMENT.

Boston Ideas.

The New York Dramatic Mirror's new dress of type has been generally commented upon—and it certainly adds new attractiveness to the already progressive force of its handsome pages.

Baltimore American.

The Dramatic Mirror has lately appeared in a new typographical dress, which is at once neat and artistic. It also presents its readers with several new departments, all bright and newsy.

Philadelphia Times.

That very useful, comprehensive, and enjoyable theatrical paper, The New York Dramatic Mirror, has just come out in a new suit of beautiful type, making it handsomer and more readable than ever.

Washington Post.

Washington has been advanced to the rank of cities from which The Mirror receives telegraphic news, and John T. Warde wires the openings of each week on Monday nights, which appear in the paper next day.

THE USHER.

The printers of the CHRISTMAS MIRROR will be unable to complete the number in time for publication on Saturday of this week, although every resource of their big establishment is being taxed to hasten the work so far as may be without injury to its quality.

Unless all plans and promises fail, however, the number will be on the news-stands next Monday or Tuesday, and that will be several days earlier than our holiday issue ever reached the public in previous years.

Expectation has been aroused to a high pitch regarding the forthcoming special number, but I think it will be fully satisfied by the interest, the beauty, and the artistic opulence of the publication itself.

✤

The Lambs' Club was mentioned favorably in this column last week, and it has since then intensified its claim to esteem by behaving in a singularly generous and honorable manner.

A few years ago the Lambs, on account of decadence, found itself heavily in debt. The old guard members convened and to save the Club decided to reorganize it after making a settlement with the creditors. The latter agreed to accept twenty-five per cent. for their claims in full.

Since then the Club has increased and multiplied and prospered, and a few days ago voluntarily it paid the old creditors the balance of seventy-five per cent. on the canceled claims, with interest at the rate of six per cent. per annum!

Such a sense of probity and honor is unprecedented, I believe, in the annals of New York clubdom. It illustrates in a most striking manner the spirit and character of the reconstructed Lambs.

✤

My remarks last week on the subject of long *entr'actes* has stirred up considerable discussion and better still, it has led to an improvement in this respect in at least two instances.

Speaking of a new play's première my confrère of the *Spirit* said, the other day: "The only fault of the performance was the wearisome waiting between the acts. . . . But such a play must be acted quickly to be effective. Seen with long waits it is lake reading a novel in a magazine and the interest flags fatally during the intervals."

Of the representation of William Tell at the Metropolitan last Wednesday the *Herald* said: "The waits between acts were so interminable—the one between the first and second acts must have lasted fully three-quarters of an hour—that the patience of the audience was thoroughly exhausted before the opera had been half gone through with and the last act had to be partly abandoned."

Can anyone say that "superb scenery" and "magnificent costumes" compensate for keeping an audience in a theatre until nearly one o'clock in the morning, preposterously prolonged *entr'actes* meanwhile putting the auditors to sleep and necessitating an outrageous mutilation of a musical masterpiece?

✤

Speaking of this matter to a representative of this journal a well-known play-producer said the other day:

"I was much interested in THE MIRROR'S article on 'stage waits.' As a stage manager of many years' experience I may say that stage waits, in this country at least, are not always the fault of the stage manager. In America, it is the stage carpenter and not the stage manager who is the boss.

"The carpenters have a powerful Union behind them; the stage managers have none. In nine cases out of ten a long wait is occasioned by the slowness of the stage carpenter and his hands in striking a set, and it is useless for the manager to complain. The carpenters are independent.

"Another reason is, that here a man will only do the exact amount of work he is engaged to do. For instance, during the 'striking' of a scene the gasmen, electricians, calcium men and property men will stand idle.

"In England all this is different. Perfect discipline reigns back of the stage, and the stage manager is king. All the hands—calcium men and everyone—assist in 'striking' the scene and I once saw in London a heavy set 'struck' in two minutes and-a-half.

"In England, too, there are not three bosses. When a stage manager has been engaged to stage a play, he is supposed to be competent and he is left alone. But over here he is bossed by the manager of the theatre, by the author of the piece and often by the stage carpenter. Too many cooks spoil the broth, and it is not surprising in these circumstances that things sometimes get mixed up back of the curtain.

✤

I do not agree entirely with this stage-manager, for with an adequate and competent force of stage hands it is not necessary to call the men of other departments away from their posts.

The trouble, if it lies in any or all of the directions mentioned by the stage-manager, is not beyond remedy. The correction of it rests with the manager, who now does not regard the danger of boring and wearying an audience as sufficiently serious to warrant a change.

✤

The friends of Cecil Clay in this country have received a volume compiled by him in memory of his lamented wife, Rosina Vokes.

It contains a selection of articles upon her life and art from American newspapers, together with a number of photogravure portraits in the characters with which her name is associated. It is bound in violet, with a silver cross and a fac simile of the actress's signature stamped on the cover.

In a few tender and appreciative words Mr. Clay prefaces the book with the explanations that its preparation was a labor of love: that it is a memorial intended only for private distribution among her friends in this country, to whom it is dedicated.

Every admirer of Rosina Vokes who is so fortunate as to receive a copy of the memorial, will treasure it as a fitting collection of tributes to one whose womanly sympathy and gentle art made life better and happier for great numbers of her fellows.

AN INTERESTING DECISION.

The lessees of Robinson Opera House, Cincinnati, some time ago brought suit to recover against the Wilbur Opera company $1,500, under a contract whereby the defendant guaranteed that the plaintiffs should receive at least $3,000 as their proportion of receipts from an engagement of the Wilbur company at plaintiffs' theatre.

Plaintiffs received only $1,500, and sued for the deficiency. The defendant set up as a counter claim that the plaintiffs had retained certain funds due defendant arising from other arrangements. To this the plaintiffs replied that the money was reserved to pay expenses incurred by reason of the prosecution of members of the company for violating the Sunday law.

The contract of guarantee showed that there were to be Sunday performances. Judge Smith, who heard the case, dismissed both petitions, holding that the contract was void as it provided for the violation of the Sunday law. He held that the plaintiffs might recover on a *quantum meruit*, but not on the contract.

TO STAR TOGETHER.

Charles B. Hanford, Elihu R. Spencer and Nora O'Brien are announced to appear next season as joint stars in a repertoire including Virginius, The Merchant of Venice, Othello, Romeo and Juliet, Damon and Pythias, Venice Preserved, and Julius Cæsar. Mr. Hanford was several seasons connected with the Booth Barret, Booth Modjeska, and Julia Marlowe companies and during the season of 1892-93 starred as Marc Antony in Julius Cæsar with the fine scenic equipments made expressly for Booth and Barrett. During the tour Elihu R. Spencer was the Cassius and divided honors with Mr. Hanford. Miss O'Brien is eighteen years old and has only recently been graduated from the Loretto Convent near Niagara Falls, N. Y. She made her first appearance as Juliet at Ford's Opera House in Baltimore, last August, supported by Frederick Paulding as Romeo, John T. Malone as Mercutio, and Mrs. Jane Germon as the Nurse, and made a hit. The tour will open early in next September.

JOHN GRIFFITH IN FAUST.

On another page will be found an announcement of John Griffith in Faust, under the direction of Ed. A. Church. This play is presented by Mr. Griffith with elaborate scenic effects, striking mechanical devices, and electrical novelties that are said to be unsurpassed. Mr. Church says the attraction has established high-water marks in over twenty theatres this season. The opinions of critics of prominent newspapers detailed in the announcement speak in no uncertain way of Mr. Griffith's Mephisto and of the production generally. Correspondence relative to this attraction should be addressed to Emil Ankermiller, as per route, or Academy of Music, Milwaukee.

THE POSTER CRUSADE.

The crusade against theatrical posters alleged to be immodest continues in various cities. A Montreal manager has been fined $50 for posting lithographs of women in tights, and there have been several convictions of bill-posters in the South. In Cincinnati on Friday a manager was fined $50 for putting up bills that displayed the legs of members of his company, and in Cincinnati last week the movement attracted attention. Under the influence of an association of ministers there, five keepers of saloons and several bill-posters were arrested and fined for displaying posters claimed to be improper.

EMBARRASSED BY RIVAL NEWSPAPERS.

A correspondent informs THE MIRROR that theatrical business is seriously affected at Frankfort, Ind., by a strange state of affairs. The Columbia Theatre in that town is managed by Mr. Fowler, the editor of the youngest of three daily newspapers there, and it is said he confines his announcements to his own paper while the other papers in retaliation ignore his theatre. Between these rivals, it is claimed, the traveling manager finds little in a visit to the town to profit him.

THREE REUBENS.

"Three Reubens attended the Haymaket Theatre last week," writes "Biff" Hall, "and the doorkeeper asked the first one to throw his cigarette in the cuspidore. A few minutes later the other two came down from the balcony and asked for their coupons. Meagher said he handed them over. "Well," replied one of the two, "we throw them where you told us to," and they had to be fished out of the cuspidore. All three had taken the cuspidore remark unto themselves."

A LYCEUM SOUVENIR.

Daniel Frohman on his first night at the Lyceum Theatre issued to his audience a neatly printed series of pictures of all the members of his company for the present year, as a memento of the inauguration of the Lyceum stock company's eighth annual season at this house. These were distributed to the audience during the first week.

NOT YET CONSUMMATED.

The report that Charles MacGeachy had arranged to present Richard Golden in Old Jed Prouty for a run at St. James' Hall, this city, is premature. The proposition has been under advisement for several weeks, but it is not yet consummated.

COMPANIES CLOSED.

In the Name of the Czar stranded at Springfield, O., on Nov. 11.

4-11-44 disbanded at Clinton, Ill., on Nov. 12.

King's Entertainers closed before reaching Beloit, Wis., where they were billed for Nov. 7.

ROUTES AND RATES TO WINTER RESORTS.

The B. & O. R. R. Co. has just issued a little booklet, giving the routes and rates to the various Winter resorts in Cuba, Florida, North Carolina, Virginia, New Jersey, Pennsylvania and Georgia. The information is very conveniently arranged and indexed. Copies can be had by enclosing a two cent stamp to Chas. O. Scull, Gen'l Pass. Agent, B. & O. R. R., Baltimore, Md.

AS YOU LIKE IT.

THERE is assuredly some mystery attaching to these Sardou plays which are continually turning up, for it is difficult to believe that a millionaire playwright, like Sardou, would deliberately set to work to write a play expressly for an American theatre even if a large money inducement were held out. The only plausible explanation is that Americans Abroad and A Woman's Silence are two of his early efforts which never saw the light in Paris and which he has resurrected for use over here. It is a well known fact that Sardou wrote many plays before La Taverne des Etudiants was accepted for production, and it is not unlikely that the two plays done here recently were among them.

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Bronson Howard tells a good story on himself in connection with the recent dinner of the American Dramatists' Club. He had neglected to tell Mrs. Howard about his going to the dinner and when he got home, about midnight, she asked him where he had been. Mr. Howard had dined well and was feeling in excellent spirits, and to his wife's horror he answered: "I've been spending the evening with Dazey."

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Francisque Sarcey, referring to the trouble Sardou has taken to give historical accuracy to the scenes of Gismonda, says:

"It is perfectly indifferent to me at what period the action of a play is supposed to take place. Sardou always takes pains to get everything right—costumes, scenes and personages—because such a labor of patience and study amuses him. It is, however, useless dramatically. The action of Gismonda is laid in a chimerical Athens, during a legendary period, of which I know nothing and of which I am ready to believe anything the dramatist tells me. All I ask is that the spectacle since a spectacle has been promised—shall be a feast for the eyes. I do not care about it being historically accurate. I, who represent the average theatregoer, am not familiar with history—at least, not that history—and I do not go to the theatre to learn it. I go to see a fairy tale and, Heaven be praised! Gismonda is a fairy tale."

This, it seems to me, is poor reasoning. If an historical piece or a piece having episodes in history for its foundation is not consistently written and presented, how is the illusion to be imparted and kept up? It is just as easy to paint scenery and make costumes right as wrong, and certainly the production has far greater artistic interest and value.

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I have received the following letter:

DEAR TOUCHSTONE.—I have read with interest your column in THE MIRROR, and it occurred to me that you might be willing and able to give you some advice upon a matter upon which I have been somewhat perplexed. I have finished a four-act comedy-drama. It has no star part and has no startling or complicated plot. Of course, I am confident that it has merit (everybody believes that of his own creation) or I should not be writing to you. I want to ask you how to go to work to get some good manager to read it. It is commonly asserted that most managers will not read a play unless its author is known to them or becomes so by introduction of some one who has influence. Whether this be true or not, I do not know, but I ask your advice as to the best method of securing a fair consideration for my play.

Yours sincerely, ALFRED E. T——.

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The best and only advice I can give my correspondent is to send his MS. to one of our prominent managers. It is often claimed by disappointed playwrights that managers are careless and fail to examine the plays submitted, but this is not true. A manager is fully as anxious to secure a good play as the author is to have his play produced, but as it is the manager's money that will be risked in the experiment of production and not the author's, the manager may be pardoned if he is not so enthusiastic about trying the experiment as is the author. Those among our managers who are always on the look out for material are Charles Frohman, Daniel Frohman, A. M. Palmer, Augustus Pitou, T. Henry French, W. A. Brady, and others. Each wants, of course, a different style of play, and some discretion has to be used in submitting plays. For instance, it would be useless to send Mr. Palmer a farce-comedy of the Hole in the Wall order, or Mr. Brady a tragedy in blank verse.

***

A clever young actress, while playing an engagement recently at a playhouse not a hundred miles from Madison Square, happened to arrive at the theatre fifteen minutes late one night. Immediately a torrent of abuse, couched in the vilest language, fell from the lips of the stage manager. The young actress at once handed in her resignation, which was accepted. It appears that the stage manager acted under orders from his superior, whose wife, rendered jealous because the actress in question is handsomer than her, had insisted on her being frozen out.

***

Harry C. Miner has three enterprising sons—Henry C., Jr., who runs a crystal maze on Eighth Avenue, Eddie, who has invented a new electric letter display, and Tom, who runs a public magic lantern at the corner of Thirtieth Street and Broadway. These three boys, I hear, never lose a trick, and stand in with their honorable pater on all his business deals. I am told that directly a traveling manager books his attraction the Miner boys go for him. Harry, Jr., suggests lining the stage with mirrors so the corps de ballet may look centupled in size, Eddie holds forth on the value of his electric letter device, and Tom shows the slides of his magic lantern. But it's only justice to say that if the t. m. does not want to accept any of these alluring offers he is not obliged to.

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I see there is some doubt again as to the authorship of the Charlotte Corday played by Mrs. Potter. Austin Brereton told me he wrote it; Mrs. Potter says someone else wrote it and a Chicago paper says Kyrle Bellew wrote it. I have an idea that it is simply a translation and adaptation of Ponsard's old play in blank verse. This, if I remember rightly, is in three acts and a number of tableaux, the first being a dinner at Madame Roland's, the second, the fields at Caen; the third, Charlotte's chamber; the fourth, the parlor of Mme. de Bretteville; the fifth, the Hotel de l'Intendance; the sixth, the gardens of the Palais-Royal; the seventh, Marat's study; the eighth, the Conciergerie.

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What is the matter with the musical department of the New York *Sun*? A few days ago it referred to Ysaye as a pianist and in a more recent article it said: "A. M. Palmer succeeded in finding a long-haired pianist in 'Slivinski.'" This is the first time I have heard that Slivinski wore his hair long. As a matter of fact, the Polish pianist was one of those few and far between pianists who do patronize the hair cutter. He always wore his locks cropped close to his head.

***

A big operatic company, I hear, was recently jeopardized in Boston by a tailor's bill for sundry suits of clothes. The manager of the company, a well known figure in theatricals, ran up a bill in Montreal for $200 and forgot to settle before leaving the town. A hot pursuit followed on the part of Mr. Snips and the company was threatened with an attachment unless the claim was settled. The money was paid but as the coffers were pretty low, someone had to go hungry at the end of the week. However, the manager cuts a fine figure in his new clothes, so everyone is happy. TOUCHSTONE.

PROFESSIONAL DOINGS.

Alexander Salvini will essay the role of Hamlet at Louisville on Feb. 11.

F. M. Favor has returned to the cast of 1492.

Hallen Mostyn has been engaged to play the part of General Boum in Lillian Russell's revival of The Grand Duchess, taking the place of Snazelle, who resigned.

Effie Shannon will be seen in an important part in Nemesis, Rose Coghlan's new play which is to be done at the Star next Monday. Mrs. Romualdo Pacheco, the author of Incog, is the author of the piece.

Katherine Grey is reported to have left Richard Mansfield's company.

Thomas Moses, scenic artist of the Schiller Theatre, Chicago, recently made a hit by his graphic illustration of "Reminiscence of the Midway," a scenic, costume and character reproduction by society leaders of Chicago for charity. Mr. Moses is now engaged upon sets for Marie Wainwright's new play, Daughters of Eve, which will be produced at the Schiller next week.

Owen D. Jones, professionally known as Edmund Drury, and Josie Richards were married at the home of the bride, in Plymouth, Pa., on Nov. 20, by the Rev. W. J. Day.

Willard Lee continues with The Two Sisters, and left town on Saturday for Syracuse, where that play opened on Monday night.

Dan Williams writes to THE MIRROR in contradiction of a paragraph published recently to the effect that he was pirating McKenna's Flirtation. Mr. Williams, it appears, has the sole rights to this play, and is under the management of A. Q. Scammon. Mr. Williams will appear for two weeks at the Grand Opera House in this city beginning on Dec. 10.

C. F. Montaine is complimented by the Chicago papers for his singing of a French song in his character of a servant in Stuart Robson's new play, The Interloper.

A company of Grand Army men witnessed the performance of Shenandoah at the Academy of Music on Friday evening. The party included Commander-in-Chief Thomas G. Lawler and Department Commander I. C. Schotts, with their staffs.

George Keogh has sued William F. Cody, claiming damages for a breach of contract on the ground that the defendant was responsible for the starring tour of Kathrine Clemmons.

The guests of the Hotel St. George, Brooklyn, enjoyed an entertainment under the auspices of the management of that house last Friday evening. The artists were Arturo Marescalche, Milo Deyo, Jessie Alexander, Murray Wood, Carrie Rome, Edith Hull, Grant Brower and Emma R. Steiner.

Joseph K. Emmet and May Haggins Stevens (Emily Lytton) were married by Canon Rogers of the Episcopal Church at Davenport, Ia., last Thursday.

There is to be a business meeting of the American Dramatists' Club at their rooms, 47 West Twenty-eighth Street, to-morrow (Wednesday) evening.

Hallen Mostyn has been engaged for the Lillian Russell Opera company.

Evelyn Paddock has left Conway and Fox.

Jennie McNulty, remembered as a member of the chorus in Adonis, an American girl, was recently married in London to Victor William Paulet.

Lillian Hamilton, of the Spider and Fly company, is ill of peritonitis in a hospital at Chillicothe, O.

Frazer Coulter has been engaged by W. A. Brady to play a strong part in the production of Humanity at the Bowdoin Square Theatre, Boston, on Dec. 17.

Some amateur thief, misjuding the value of the packages, stole from the baggage room of the Manhattan Hotel, Wichita, Kan., the other day, two bundles of paper made up with dates for near-by towns heralding Jane Coombs.

Harry Braham opened with Moses and Son at New Haven on Saturday night. Both the star and the play were well received.

Bessie Byrne, after several seasons successfully spent acting in England, has returned to New York. She appeared at the London Vaudeville Theatre and toured prosperously in the provinces with a company of her own.

Ward and Curran, of the Lottie Collins Troubadours, are singing "The Song of Li Hung Chang," which was published in the Sunday *Herald* a few weeks ago. The words were written by Kate Masterson and the music by Lillie Mahon Siegfried.

Clay Clement will open the new Opera House at Jamestown, N. Y., on Dec. 17.

Robert Hilliard will play a return engagement in The Nominee in Cleveland next month.

Robert Downing has been very successful on the Pacific Coast. He will produce a new play soon entitled The Huron.

Manager Thomas Hargreaves, of the Grand Opera House, Chester, Pa., is in town, and reports business as uniformly good, with very little open time.

George W. Lederer and Adele Rice, a non-professional, were married last Thursday.

In the City Court, before Judge Newburger, a verdict of $700 in favor of W. M. Dunlevy against M. B. Curtis was given last Thursday. The plaintiff was formerly manager for defendant, and sued for breach of contract.

Gus Sohlke, of The Kid company, was taken suddenly ill at Terre Haute, the other night, but has recovered.

Mary J. Rowland, who died recently in Milwaukee, Wis., was the mother of Elizabeth Garth.

Vincent Minnelli and Mina Gennell, of The Derby Winner company, were married in Notre Dame Cathedral, Chicago, on Nov. 20.

Nellie Lawrence, of the John L. Sullivan company, underwent a serious operation upon her hand at the Mt. Carmel Hospital, Columbus, O., recently, and is recovering.

Arthur E. Moulton writes that A Baggage Check company has closed owing to the sudden death of Hon. J. K. Warren, who was the financial backer of the attraction. He says that the piece still belongs to Giles Renolds, all reports to the contrary notwithstanding.

Preparations are under way for the erection of a new opera house at Anaconda, Montana. The cost of the theatre is estimated to be $80,000.

TELEGRAPHIC NEWS

CHICAGO.

[*Special to The Mirror.*]

Hall's Sayings About Thanksgiving Week's Shows—Personal Suggestions.

CHICAGO, Nov. 26.

Thanksgiving week offers very few novelties in a theatrical way, but the prospect for business is good. De Wolf Hopper has caught on at the Columbia with Dr. Syntax, and the theatre has been crowded. I saw his stage manager, Herbert Cripps, the other day. I have known Mr. Cripps for ten years, and it was the first time I had ever seen him without a crutch. He is due this week to fall down a trap or a stairway.

The Daly company had a good week at Hooley's in A Night Off and Seven-Twenty-Eight, though the houses were not any too large. Harry Dixey won golden opinions for excellent work. This evening The Amazons was well presented at Hooley's by the company headed by Johnstone Bennett.

In the box-office of the Clark Street Theatre the other night Harry Farren, Manager Jacobs' representative, showed me a pass signed by "Punch" Wheeler when he was doing press work for the Jacobs' houses here. It was presented on a very stormy night, and read: "Please pass two ladies, on account of rain."

Farren's wife, Charlotte Ray, who was at the Academy of Music last week with Down in Dixie, was surprised with a handsome basket of flowers by the staff of the Clark Street Theatre.

Alec Byers, the notorious play thief, is on trial here—or rather he has had the nerve to cause the arrest of one of his clerks on a charge of stealing a number of plays which were first stolen from well-known managers and authors. Attorney Latham is virtually making it a trial of Byers and everyone hopes that he will be landed.

Stuart Robson scored a hit with his new comedy, The Interloper, at the Chicago Opera House last week, and to-night he revived Butkstone's Leap Year. Later on this week The Henrietta will be given.

All of the local theatres announce Thanksgiving matinees Thursday.

The November dinner of the Forty Club occurs at the Wellington to-morrow evening, and among the club guests will be De Wolf Hopper, Stuart Robson, General Ruger, John Vance Cheney, Robert Taber and Opie P. Read.

Last week Nat Goodwin sent me one of his Garrick photographs inscribed to "his esteemed friend, William J. Hall." I wondered who he meant for a long while, and finally concluded that some one had told him my real name.

At the Grand Opera House an excellent performance of A Trip to Chinatown has been drawing well. This is its last week.

Colonel T. H. Monstery, the swordsman, had a rousing testimonial at the Chicago Opera House and the veteran was given a deserving bumper.

Robert Mantell had a very good week at the Schiller in repertoire. Last night Edwin Milton Royle's play, Friends, was given there before a large and well-pleased audience.

Mr. Goodwin has discovered a talented actress in Miss Thorn, who made her debut with him in St. Paul recently.

John W. Dunne, manager of Gladys Wallis and the Patti Rosa Comedy company, was in the city the other day. His star has been splendidly received by the press everywhere.

This is the third and last week of Julia Marlowe-Taber's engagement at McVicker's, and she will present for the first time Browning's Colomba's Birthday. Her business has been very good and much social attention has been paid her. She goes to London next year to play at the Lyceum, probably under Henry E. Abbey's management.

Mr. Corbett had a good week at the Haymarket and yesterday afternoon opened at Havlin's before a large audience. He was succeeded at the Haymarket by Peter F. Dailey, the bulky comedian, in A Country Sport.

Tony Denier, Jr., son of the old clown, is a candidate for alderman at the coming Spring election and his election is regarded as certain.

The three local Jacobs' houses continue to do well. Down in Dixie is at the Alhambra this week and will be followed by The Land of the Midnight Sun. J. K. Emmet, who last week married his leading lady, Emily Lytton, is presenting Fritz in a Madhouse, and at the Clark Street Theatre. The Prodigal Father is the card, to be followed by Field and Hanson's company.

Charles E. Blaney's amusing play, A Railroad Ticket, opened well at the Lincoln Theatre yesterday.

The Thomas concerts are well patronized at the Auditorium every Friday afternoon and Saturday evening; the reproduction of The Midway for charity's sake at Battery D is drawing big money, and the Horse Show is filling Tattersall's. Charlie Stow is doing the press work for the latter.

I saw Prince Eagalitcheff at the charity promenade concert the other night. Regards to Louis Massen.

Frank Hall's Casino continues to draw well with its continuous performances. Ella Wesner is one of the cards. The Winter Circus, too, is filled twice a day, and Rose Meers, the rider, is the feature.

Sam T. Jack has revived The Forty Thieves at his Madison Street Opera House, while at his Empire there are the London Belles in The Crust of Sobriety.

Good vaudeville shows are given at the Lyceum, Olympic, Gaiety and Park.

Harry Morris tells me that he will close his own company here and return to his wife's company, the May Howard show.

Marie Wainwright comes to the Schiller soon with a new play.

George Gouge, of Gustave Frohman's staff, passed through here the other day. So did Ben. Giroux, of the Patti Rosa Comedy company.

Hopper has been obliged to make a curtain speech at every performance of Dr. Syntax at the Columbia.

Some one attempted to reopen the old Criterion Theatre the other night, but the gas company required a deposit and the audience would not sit in the dark.

A Des Moines Street car conductor charged little Gladys Wallis three cents for a ride the other day, and she was very indignant.

Weather delightful; no new soubrettes.

"BIFF" HALL.

PHILADELPHIA.

Olga Nethersole's Juliet and Barrymore's Romeo—The Week Began Prosperously.

[*Special to The Mirror.*]

PHILADELPHIA, Nov. 26.

The event of the week was the appearance of Olga Nethersole as Juliet on Thursday night at the Chestnut Street Opera House. There were several innovations. The potion scene was given on a darkened stage, while the balcony feature was decidedly original in that the scarf was swung from the balcony for Romeo to kiss and embrace. The entire performance, so far as Miss Nethersole was concerned, was artistic, self-contained and powerful. It will be enhanced by practical experience in the role, for this was the first time she had appeared in it. Maurice Barrymore was an iceberg as Romeo. He seemed to keep a yard of daylight between his lips and his love. He seemed always to be striking a balance-sheet between rigidity and emotion. Miss Nethersole's engagement has been a financial and artistic success. Mr. Mansfield begins to-night with Arms and The Man.

A Temperance Town served a series of fair audiences at the Chestnut Street Theatre. It has been somewhat renovated. Charley's Aunt is on for a run, opening to-night to a house sold even to the gallery.

Della Fox has drawn fair attendance at the Broad with The Little Trooper. Villa Knox shares honors with the star at every performance. The company remains another week, giving the same bill.

The Prodigal Daughter at the Empire drew large attendance all week. The notable feature of the performance was the work of Amelia Glover as Rose. The part was never given in this city with such power and finish. The company is adequate. The horses with racing appendages, went flat. The Country Circus will have a good week with a first night as a criterion.

The Standard had a strong week with Lillian Kennedy, who gave The Maid of Dixie, which the pretty artiste and her generally excellent company interpreted in a masterly manner. The play needs more comedy. It is not gruesome, neither is it funereal, but it borders on the line of sorrow. The story is capital, and with re-writing will make a first-class feature in the artiste's repertoire. The largest advance sale in the history of the house greets George Learock and his original Faust to-night.

The Walnut has been a wonder all week with The Passing Show. The attendance could scarcely be accommodated. The acts are not altogether new, but they are given with a dash which makes even an old act look like a new acquaintance. Most of the company were well known here, and their reception at each performance was very gratifying. Roland Reed returns with his new play, The Politician, and begins his engagement with flattering promise.

Gilmore's Auditorium, with Reilly and Woods, filled in a successful week with a company of merit. Hopkins' Trans-Atlantic company had a good matinee to-day.

The National had another packed series with The Stowaway as the attraction. Manager Kelly, having cancelled the Brooklyn Handicap for the present holiday week, Bob Fitzsimmons' All-Star company was substituted, and the house was crowded this evening.

Flams made a complete capture at the Park. The attendance was the largest of the season, and the company will play an early return date. The members of the company are peculiarly well qualified for their work, which they perform amidst tiresome encores, and curtain calls. Glen MacDonough's farcical skit, Miss Dynamite, returns Miss Jansen to her admirers.

Tissot's Grand Opera House is on the boom with Jacinta. The opera has been rewritten. The second act is entirely new. Miss Beaudet's part now satisfies her in its new features and new songs, while Stevens has a role which will add to his popularity. It is gorgeously mounted and the improvements reflect the highest credit upon Herman Perley, and his collaborateurs. The Fencing Master began this evening to a delighted audience.

Fantasma struck the public fancy at the People's. The attendance was large at all performances. Eight Bells also has a fine house this evening.

Much Ado About Nothing is at the Girard Avenue, and A Legal Wreck at Forepaugh's.

Amelia Bingham, of The Prodigal Daughter company, received many social attentions during the week.

Maud Young, having recovered from her illness, will appear in the opera Jacinta after its season commences in New York.

After the performance of The Prodigal Daughter at the People's Theatre on Nov. 17, Allen Demond, playing Sir John Woodmere, disappeared and has not since been heard of. The part was acceptably taken by George Hoey.

EDWIN RUSHTON.

BOSTON.

Thanksgiving Week Without Striking Novelties—Long Runs Ending—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Nov. 26.

Thanksgiving Week, with its special matinee at all the houses, brings no special novelty to the Hub to-night.

Foremost of the changes of bill was at the Park, where Edward Harrigan opened a week's engagement before a crowded house. The play is Old Lavender. It was a Harrigan night, for he comes to Boston too infrequently and his visits are too short. Later in the week Reilly and the 400 and Cordelia's Aspirations will be given. Mrs. Langtry follows for a week.

At the Grand Opera House Billy Barry began a week's engagement in The Rising Generation. Mr. Barry's popularity is marked, and the house to-night was large and enthusiastic. Coon Hollow follows.

E. H. Sothern, at the Hollis Street, replaced The Victoria Cross, which did a very good business all last week, with A Way to Win a Woman. Later in the week Captain Lettarblair and Lord Chumley will be given. A Gaiety Girl follows, and the advance sale is beyond precedent here.

This is the closing week of the long run of The Cotton King at the Bowdoin Square, and to-night the performance was as a testimonial to John Mason. Marion Manola Mason sang a solo between acts and was enthusiastically received. By the way, the Mason family has had three testimonials here within a year. John took one at the end of his Spring engagement at the Museum, his wife had one at the close of the unfortunate venture at the Park, and now this.

Another long run to conclude this week is that of Prince Pro Tem at the Museum. It is with genuine regret that one says good-bye to Tommy Tompkins, played so breezily, so artistically by Fred. Lenox.

Francis Wilson concludes his engagement at the Tremont this week. The houses have been uniformly large, and Mr. Wilson and Miss Glaser have become better friends with Boston theatregoers than ever. Princess Bonnie next week.

At the Castle Square Captain Paul is in its third week.

In Old Kentucky continues to draw just as large houses as ever at the Boston.

Sowing the Wind concludes its successful engagement at the Columbia this week. Marie Burroughs will resume her starring tour here next week, having entirely reorganized her supporting company, retaining only two or three members of the original one.

The other attractions of the week are: Keith's New Theatre, continuous performance and the last week of the living pictures; Lyceum, Grenier's Lyceum Theatre company; Grand Museum, H. Percy Meldon in Ranch 10; Howard Athenæum, burlesque and variety; Palace, Peter Maher's Vaudeville company.

The Cadets tell me that the music which George L. Tracy is writing for Robert A. Barnet's Upidee is very catchy.

When Paul Kauvar came to the Bowdoin Square a large party of the Quincy friends of John W. Rose will attend the opening performance.

From Worcester Saturday night came gratifying news of the opening of George W. Wilson's season in The Guv'nor. Mr. Wilson expects to produce a new play within a few weeks.

Manager R. H. Mahr, of the Lyceum, had a narrow escape from serious injury last week. He was out driving and the horse took fright at an electric car, running away. Mr. Mahr and his wife were thrown out and his right shoulder was dislocated. Mrs. Mahr was uninjured.

Victor A. Searle's petition that the firm of Chidley and Searles, scenic painters, be declared insolvent, has been dismissed in the Suffolk County Insolvent Court.

Ruy T. Beckhard is one of the most promising of Boston's younger dramatists. He has written several pieces, the latest and brightest being The Summer Girl, which was given for the first time at Union Hall on Friday. It is a bright and breezy comedy and deserved a better presentation, but it succeeded, and Mr. Beckhard's future work will be watched with interest.

Rumors of important changes in Richard Mansfield's company were rife last week. Henry Jewett resigned from the organization to go with Rose Coghlan, and it was also stated that Katherine Gray and Jane Stuart might go, but both will remain. Mr. Mansfield had his private car brightened up while here.

The hotel which surrounds the Castle Square was opened to the public last week and aroused much admiration.

The Alcazar Music Hall—that remarkable scheme for building a theatre by skilful financiering—has again been recalled to public attention by the suit of the contractors to have the stockholders he'd personally responsible for debts of the corporation. The contractors claim that their bill of $18,000 is unsatisfied, and several stockholders testified, and then the case was suspended until next month, owing to the absence of a witness, Fred. P Bacon, the ex-musical editor of the *Herald*, who was one of the leaders of the scheme.

The Under the Lion's Paw company collapsed at Portsmouth last week, and the effects were shipped to Pittsburg, while the actors went to their homes. Business had been wretched, and the managers decided to disband rather than go further East.

Kendall Weston has been compelled to defer traveling this season on account of uncertain health. Meantime he is directing the performance of the Boston Amateur Dramatic Stock company.

May Irwin in John L. McNally's new play will be one of the first atractions to be played at the Museum under the new management next season. Ramsay Morris has been engaged to go in advance of her company.

John H. Reniger is the treasurer at the Castle Square.

Alfred T. Dalson, manager of the Liberty Bell company, was arrested at Worcester last night charged with defrauding the Colonnade Hotel out of the company's board-bill for a week.

I hear that we may have a chance to see William Seymour as Napoleon before the season is over.

JAY B. BENTON.

ST. LOUIS.

The Dazzler, 1492, Spider and Fly, and Hyde's Comedians—A Proposed Production.

[*Special to The Mirror.*]

ST. LOUIS, Nov. 26.

E. E. Rice's company in 1492 opened at the Olympic Theatre last night. The audience was very large.

The Dazzler, in a new dress, opened at the Hagan yesterday, giving two performances to big audiences.

Havlin's Theatre was filled by two large audiences yesterday, Spider and Fly being the attraction.

Hyde's Comedians with Helene Mora as the central figure played to two well-filled houses yesterday at the Standard.

The French Spy is the stock company's play for next week at Pope's with a strong olio.

Manager Al. Spink of the Derby Winner has made arrangements for a return date in St. Louis, and has secured the Exposition Music Hall for four nights and two matinees beginning Dec. 3.

Louise Dempsey was specially engaged to play the leading role in The French Spy at Pope's Theatre this week.

Pope's Theatre will soon give a new play called Joy that Kills, by a well-known local writer, Charles A. Williams. It will be produced New Year's week.

S. W. Combs bought to-day all the rights, manuscript, and scenery of The Coast Guard. He will retain some of the present cast, and will open at the Empire Theatre, Philadelphia, on Dec. 10.

W. C. HOWLAND.

WASHINGTON.

The Elks' Benefit—The Passing Show, The New South, and Other Attractions.

[*Special to The Mirror.*]

WASHINGTON, Nov. 26.

Washington Lodge of Elks and their many friends are represented to-night at the opening of A Temperance Town at the New National Theatre. The occasion is a benefit to the lodge. Joseph Jefferson's engagement last week was a pronounced success. Della Fox in The Little Trooper is the next attraction.

The success of an earlier visit of The Passing Show was duplicated to-night on that attraction's return, this time at the Academy of Music. The Two Orphans, with Kate Claxton and Madame Janauschek, proved a potent drawing card. Lew Dockstader's Minstrels follow.

Joseph A. Grismer and Phœbe Davies in The New South were given a most cordial greeting by a fine audience at Albaugh's. Olga Nethersole next in a week of repertoire.

The Span of Life is the strong drawing attraction at Butler's Bijou Theatre. Wife for Wife was liberally patronized. Joseph Dowling follows.

Fred. Waldman's Own Specialty company, with C. A. Sampson the strong man as the extra attraction, opened to a full house at the Lyceum. Hopkins' Trans-Oceanics closed a good week. Reilly and Woods next.

Herrmann gave a special audience to several chiefs of the Sioux and Arapahoe tribes of Indians while here. The magician's tricks made a great impression upon the minds of the untutored redskins who looked upon the prestidigitateur with mingled awe and veneration expressing the opinion that he was the greatest medicine man they had ever met.

Joseph Jefferson's lecture on "Art" at Metzerott's Hall Tuesday afternoon was a great treat to the students of the Art League. The hall was crowded. One of the private boxes was occupied by Mrs. Cleveland.

The Linthicum Students, the leading amateur dramatic club of the district, opened their season on Wednesday last at the Soldiers' Home. Three short comedies—Intrigue, Nettles, and April Fool—were presented. The quality of the sketches and cleverness of the company made the entertainment most enjoyable. The students make a specialty of presenting one-act plays and their work is well done.

Ellen Vockey, the actress and elocutionist of this city, assisted by Anita Cluss, harpist, and the Columbia Zither Club gave an entertainment at Mezerott's Friday night to a large audience, Miss Vockey giving recitations in costume from scenes from the School for Scandal, Leah, Macbeth, As You Like It, and Mary Queen of Scots to great applause.

James A. Mahoney is about to open a Dramatic School here.

JOHN T. WARDE.

CINCINNATI.

Attractions at the Theatres—The Proposed Sandow-Montgomery Contest.

[*Special to The Mirror.*]

CINCINNATI, Nov. 26.

Joseph Murphy opened at the Walnut last night to a good house in The Kerry Gow. The Camille D'Arville Opera company comes next week.

The Grand has On the Mississippi this week with bright prospects, and next week Robert Mantell in a repertoire.

The Ups and Downs of Life with Mr. and Mrs. Oliver Doud Byron drew big audiences to Havlin's at the two performances yesterday. Next is Hoss and Hoss.

Finnegan's Ball filled the Fountain last night, Murray and Mack being the stars. Fitzsimmons follows.

Sheridan and Flynn's City Sports had Sunday audiences at the People's yesterday. Harry Williams' Meteors next.

N. S. Wood had his customary enthusiastic audiences in The Orphans of New York at Robinson's. The Galley Slave is underlined.

Heuck's presents Darkest Russia, and has A Cracker Jack for the coming attraction.

Ysaye, the famous Belgian violinist, appeared last Thursday evening at the Pike under the auspices of the Orpheus Club, a local musical organization. He completely captivated an audience that filled the house.

This week, theatrically considered, belongs to the public school children. Three thousand of them have been rehearsing for weeks on a series of entertainments which opened the Pike this evening.

The contest in strength between Sandow and Montgomery, reference to which was made in last week's paper, is off. The forfeit of $2,000 per side has been posted, but when the meeting of the principals and backers took place it was found impossible to agree upon the feats. Mr. Ziegfeld, representing Sandow, refused to listen to any other than those involving heavy-weight lifting. Montgomery contended for chain breaking, bar performances and general athletic feats. Neither side would yield on the material points and the contest which seemed possible is now at an end.

WILLIAM SAMPSON.

CLEVELAND.

The Camille D'Arville Opera Company, The Star Gazer, and Other Offerings.

[*Special to The Mirror.*]

CLEVELAND, Nov. 26.

The Euclid Avenue Opera House was filled to-night by a fashionable audience, who were enthusiastic in their reception of the Camille D'Arville Comic Opera company. Madeline, or The Magic Kiss, was staged and sung in a beautiful manner. Marie Dressler is a favorite here, and she and little Cute McDonald, a native of Cleveland, were both heartily welcomed. This was the 200th performance of the opera by this organization, and souvenirs marked the event. Next week, The Country Circus and the Kendals.

Joe Ott in The Star Gazer was greeted by a big house at the Lyceum to-night, where he remains all week. He will be followed by Sadie Martinot in The Passport.

H. R. Jacobs' Theatre has John Kernell in McFadden's Elopement. He opened this afternoon to a big house. Next week, The Neuvilles.

Gus Hill's Novelties opened a week's engagement this afternoon at the Star Theatre to a well-filled house. Next week, the City Sports company.

Eli Perkins will hold forth at Association Hall to-morrow evening, this being the second of the B. P. O. Elks' course of entertainments.

The Elks gave a social session last Thursday evening, and among the guests were most of the Black Sheep company, Joseph Murphy's and several of the other companies playing in town.

THE CHRISTMAS MIRROR is being asked for at the newsdealers, and coming out so early will have a big sale.

WILLIAM CRASTON.

PITTSBURG.

Olga Nethersole, Old Glory, Lottie Collins, and Other Attractions—Theatrical Notes.

[*Special to The Mirror.*]

PITTSBURG, Nov. 26.

Olga Nethersole appeared at the Alvin to-night, and fully deserved the hearty approval which her rendition of Camille met. The audience was very large. Romeo and Juliet and The Transgressor are underlined. Next week, Tim Murphy.

Old Glory was the attraction at the Bijou, and opened to a good house. Hopkins' Trans-Oceanic company follows.

Lottie Collins' Troubadours in The Devilbird opened at the new Grand to good business. Hits were made by Lottie Collins, Wood and Shepard, Marion, Hays and Marion, Brothers Meers and Ward and Curran. Next week, Nellie McHenry in A Night at the Circus.

At the Duquesne A Black Sheep is the attraction, Herrmann follows.

The Brooklyn Handicap comfortably filled the East End Theatre to-night and was well received. Next week, Fantasma.

At the Academy of Music The Meteors opened to the capacity.

Keene, the magician, drew a good-sized audience to Manager Williams' Park Theatre, Allegheny, to-night.

Carrie Scott, vocalist, joined the Meteors at the Academy this week.

Hagenbeck's trained animals are booked for an early appearance at the Alvin.

E. J. DONNELLY.

BANNER BUSINESS.

[*Special to The Mirror.*]

MILWAUKEE, Wis., Nov. 26.—Conroy and Fox opened to the banner business of the season at the Bijou to-day. The show made an emphatic hit, the company being exceptionally good.

J. C. SUNDIN.

NOT EVEN STANDING ROOM.

[*Special to The Mirror.*]

PORTLAND, Ore., Nov. 26.—Cordray's opening to-night with the Pyke Opera company in The Beggar Student is a grand success. Crowds were turned away, and there was not even standing room.

O. J. MITCHELL.

TO IMMENSE BUSINESS.

[*Special to The Mirror.*]

DETROIT, Nov. 26.—The American Travesty company opened to an immense house and Eddie Foy made a great hit. A new third act was tried here and went well. Les Freres Crescendo from Koster and Bial's joined the company here and took well. A big week's business is ensured.

KIMBALL.

AN ELABORATE PRODUCTION.

The Cotton King is to be produced elaborately next Monday evening at the Academy of Music for a run. The play will be staged by Manager Brady personally, and the cast will be headed by Eben Plympton and will include Dominick Murray, May Wheeler, Amelia Summerville, Bijou Fernandez, Dan Collyer, Guy Hastings, Edward R. Mawson, Edward See, and Edward Knott. Mr. Brady has also made an arrangement with Messrs. Gilmore and Tomkins whereby he will establish a series of Sunday evening entertainments, to be given by the very best talent obtainable, the first one to take place Dec. 9. It is possible that an attraction for the first concert will be Marion Manola. Another Cotton King company, fully equal in scenery and cast to the New York representation, will start on Dec. 3 for a tour, and includes Giles Shine, Ernest Hastings, Walter Perkins, Gilmore Scott, William Henderson, J. L. Davenport, Roselle Knott, Rose Beaudet, Ethel Barrington, and Annie Douglas.

OBITUARY.

Anton Rubenstein, the famous Russian pianist and composer, died last Tuesday of heart disease at Peterhof, near St. Petersburg. He was born of Jewish parents on Nov. 28, 1829. He studied the piano in Moscow and made his first public appearance at eight years of age. After continuing his musical studies in Paris, he visited England, Sweden and Germany. Subsequently he devoted himself for a short time to teaching in Berlin and Vienna, and was then appointed pianist to the Grand Duchess Helena and director of the concerts of the Russian Musical Society. In 1868 he again visited Paris and London, achieving in both cities a brilliant success as a pianist and dramatic composer. His American tour occurred during the season of 1872-73. In 1887 he resumed the directorship of the St. Petersburg Conservatory, which he founded in 1862. He was ennobled in 1869 by Alexander II., and in 1877 received the decoration of the Legion of Honor. The jubilee of his public service was celebrated in St. Petersburg by a fête on Nov. 18, 1889. The operas composed by Rubenstein include Dimitri Donskoi, Les Chasseurs, Sibe'riens, La Vengeance, Tom Le Fou, Les Enfants des Bruyères, and Lalla Rookh, most of which were represented in St. Petersburg, Berlin, Vienna, and London. His most succes-ful operas were The Maccabees and Nero, both of which were produced in New York by the National Opera company. His later years were devoted to the composition of Biblical operas, and it was the dream of his life to see his Moses, Christus, and other Biblical dramas performed on a stage especially constructed for that purpose.

Gonsalo De Cordova died in Brooklyn last Tuesday, aged fifty-seven. He was born in Kingston, Jamaica, and came to this country when fifteen years old. He was a merchant, but had an unusual love for the drama. He was well known in amateur theatrical circles, and founded the Kemble Dramatic Society of Brooklyn. He leaves a widow and an adopted daughter.

Sofia Mitchell died on Saturday at the Berkshire in this city, of paralysis, aged sixty-eight. The deceased had never been on the stage, but all of her family were of the theatrical profession. She leaves three sons—Julian, Charles, and William—all of whom are stage managers. The funeral took place on Monday, and interment was in Greenwood Cemetery.

Charles Herbert Maret died at the residence of his mother, in Hastings-on-the-Hudson, on Nov. 17, of tuberculosis, aged twenty. The deceased was educated at the Norwalk, Conn., Military Institute, and adopted the stage. He was lately a member of Thomas W. Keene's company.

George S. Perry, better known as "Texas George," died in Pontiac, Mich., last Tuesday, aged forty. He was an expert rifle shot, and had traveled with Forepaugh's show for years.

Edward Allen Coulin died at his home in New York on Nov. 19, aged thirty-two. The deceased was a nephew of the late W. J. Florence, and his father, Edward Conlin, died on Nov. 13.

Edith Chester died at Brighton, England on Nov. 10.

THE ENTERTAINERS.

Arthur Cassot lectured on "Edwin Booth and his Art" before the Goldey Society, at No. 34 Union Square, last Friday night.

Dr. Horace Howard Furness read As You Like It at the Berkeley Lyceum on Saturday night under the auspices of the New York Teachers of Oratory.

J. H. Averill, mandolinist; George W. Day, impersonator; J. H. Struthers, steam and musical imitationist; W. L. Thompson, pianist; Maurice E. McLoughlin, humorist; and the Gounod Quartette entertained Vigilantia Council, R. A., at their rooms, Criterion Theatre Building, Brooklyn, on Nov. 23. Walter Wade managed the affair.

Eva McKean is advancing to the front as an entertainer. She is a Brooklynite and a great favorite in the society circles of that city. Miss McKean is especially successful in imitations of children.

THE ELKS.

Sam Leavitt, formerly treasurer of the Spider and Fly company and the Broadway Theatre, Denver, has accepted a like position with the Bijou Theatre, Paterson, N. J.

Three Newport Elks have lately obtained prominent public positions. Captain John Waters has been elected Mayor of Newport, Melville Bull will represent this district in Congress, and Dalton E. Young has been appointed postmaster for that borough. Newport Lodge is congratulated accordingly.

The Amsterdam Lodge entertained about 150 guests at their annual banquet on Nov. 23. Toasts and speeches were made by distinguished citizens, and music was furnished by members of the Lodge. A fine dinner was served by Caterer Kaufman. The decorations were pronounced the finest ever seen in that city.

New York Lodge will hold memorial services at Hardman Hall on the evening of Dec. 2.

THE MINSTRELS.

J. H. Haverly has engaged Larry Dooley for his company.

Walter D. Botto has signed as general agent of Lew Dockstader's Minstrels.

Frank Hodges, a musical conductor and composer aged eighteen, of Savannah, Ga., writes that he has had an offer to conduct a series of concerts in England.

The directors of the Symphony Society met on Friday and took appropriate action on the death of Rubenstein. At the second concert of the Society, Rubenstein's Ocean Symphony will replace Brahms' Symphony, as a memorial performance.

A PIRATE IN COURT.

The Remarkable Case of Alexander Byers, Play Thief, of Chicago.

A trial has been in progress during the past week in a local Chicago court which dicloses the remarkable effrontery of a play-thief in that city named Alexander Byers.

Chicago has long been notorious as the headquarters of play thieves, who supply piratical managers with copies of successful dramas at nominal rates. These copies are surreptitiously secured with the aid of stenographers and otherwise in the regular theatres, and mangled copies are made out, duplicated by means of typewriters and other manifolding devices and sold to anybody who can pay a small sum over the cost of such "production." To the average piratical manager who caters to small towns, it does not matter whether or not a play is mangled by this means of securing it. As a rule, the companies employed by such managers finish the work of mutilation began by the stenographer and the typewriter. But their use of a popular play not only robs the author or owner of such play of deserved revenue from it, but destroys the play's legitimate value in the towns in which it is thus illegitimately presented.

Of all the play thieves in Chicago, this Byers was the most unblushing and "enterprising." No play was safe from his attempts to steal and his subsequent attempts to sell. Byers was denounced in open court in Chicago as "the most notorious play pirate of modern times." His reputation, in fact, was fully established in this respect before he very foolishly elected to go into court to prosecute one of his former employés.

This employé was George W. Clancy, who had been at work for over a year in Byers' office. Clancy had been employed by Byers' in manipulating the mimeograph in manifolding plays copies of which had already been taken dishonestly by stenographers in Byers' service.

Clancy saw that Byers was making money rapidly in this dishonest business, and bethought him that if it was a good thing for one it ought to be a good thing for two. So Clancy made extra copies of the plays on the mimeograph, and after turning over to Byers the number of copies Byers had instructed him to make, set about doing a little business on his own account.

Clancy went into partnership with a barkeeper, and started in the play piracy here in opposition to Byers. Wherefore Byers, invoking the law, which is supposed to have been framed for the punishment instead of for the protection of thieves, procured the arrest of Clancy on the charge that the extra copies of the stolen plays in Clancy's possession were a part of Byers' personal property.

The history of thievery contains nothing to match this proceeding. Strangely enough—and yet it is not passing strange of Chicago—the court before whom the case was brought seems to have been unable, thus far, to determine that the copies of such plays as The Masked Ball, Esmeralda, The Danites, The Lost Paradise, Caprice, Held by the Enemy, The Old Homestead, Forgiven, The Charity Ball, and a score or more of other dramas the title to which is clearly invested in the persons who wrote them or who have honestly bought them from their authors do not belong to Byers. Lawyers were still endeavoring, at last accounts, to befog the question by learned resort to legal precedents as to property and theatrical law. Byers, on the witness stand, when asked if a particular play, the stolen copy of which was in his hands, belonged to him, on advice of counsel, has responded that it was, literally referring, of course, to the paper in his hands. But Byers has probably overreached himself, as it does not seem possible that so bold and conscienceless a thief can escape even in a case involving one of his thefts in which he is paradoxically placed in the position of plaintiff.

SAID TO THE MIRROR.

ALICE KAUSER: "Gismonda is a great success in Paris, and it will run for a very long time. Sardou is gratified with the reception the play has met with in America."

HARRY GREENWALL: "I have run on to New York for a couple of days only. Everything in the South is coming our way. With Atlanta, Savannah and New Orleans linked the profession's interests down there are safe."

ALFRED AYRES: "Yes, I saw Miss Nethersole essay Juliet in Philadelphia on Thursday evening and I think she will be very successful in the part with the theatregoing public. A more ardent, yet ingenuous, womanlike and winsome Juliet could hardly be imagined. Her shortcomings are all elocutionary, for of stage technique she is a supreme mistress. The support as a whole was of the kind that makes an evening seem very long to the thinking theatregoer. The Romeo of Mr. Barrymore is so bad that I do not see how it would be possible for it to be worse. Mr. Barrymore's reading of the part is as bad as his stage deportment, and his stage deportment is so bad that his bearing is as unactorlike as that of the veriest tyro that ever trod the stage. Mr. Barnes' Friar Laurence was wooden, and a most unelastic sort of wood at that. Mrs. E. J. Phillips and Mr George S. Nash were the only members of Miss Nethersole's company that merited a word of honest commendation. Mrs. Phillips, as the nurse, was everything that the most exacting could desire; and Mr. Nash, as Mercutio, did very well, indeed. He surprised me most agreeably."

W. J. CROSSLEY: "Last Fall I promised not to say any more in THE MIRROR about my attraction until I 'commenced lying about the receipts, but I am compelled at this time at least to speak the truth about our business and I will quote 'Happy' Ward's first speech as he makes his entrance in the first act. 'At last things are coming our way.' As a matter of fact the S. R. O. sign has been displayed almost every night since our opening at the Bijou in Pittsburg. At Toledo and Cleveland we turned hundreds away each performance, and we have fairly packed and jammed them this week at Whitney's in Detroit, and our best times are yet to come."

W. A. MCCONNELL: "'Biff' Hall will surely die of a broken heart now that he has heard I have refused to return to the stage. He has a play he wrote thirty-six years ago, and he thought I would produce it for him. His last ray of hope is shattered."

THE LEAGUE BAZAAR.

The annual bazaar of the Professional Woman's League will take place from Dec. 10 to Dec. 15 at the League House, 1589 Broadway. All money and donations to the Bazaar must be delivered by Dec. 7.

Among the attractions will be the children's room, the Gypsy cave, the Japanese room, and the refreshment room.

Suitable articles for holiday gifts will be sold at very reasonable prices, and professionals are invited to visit the League Bazaar before making their Christmas purchases elsewhere.

AT THE THEATRES.

[CONTINUED FROM PAGE 3.]

The subject dealt with is the Western building boom, and it introduces many amusing incidents. The mechanical devices are clever and include a cyclone which wipes the flourishing city from the map. The company is competent and comprises Mathews and Bulger, Merri Osborne, Adelaide Randall, Joseph Coyne, Frank O'Brien, Mike Galliger and the Claffin Sisters.

The New Woman is the current attraction at Palmer's.

Under the Lash is the melodramatic bill at Niblo's.

Rosedale has been transferred from the Grand Opera House to the People's this week.

Little Christopher Columbus continues to provide burlesque divertissement at the Garden Theatre.

Augustin Daly will open the regular season at his Broadway house with a revival of Twelfth Night, in which Ada Rehan will reappear as Viola.

Nearly all the theatres in New York and Brooklyn announce Thanksgiving matinees.

Edward Harrigan will open his theatre on Dec. 10 wtth a new play he hns just finished called Notoriety.

The Waifs of New York opened a week's engagement at Jacobs' on Monday night with excellent prospects.

BROOKLYN THEATRES.

Columbia.—Sowing the Wind.

Charles Frohman's Stock company opened a week's engagement to a very large audience on Monday evening at the Columbia. The play was Sowing the Wind, and the performance left nothing to be desired. Colonel Robert G. Ingersoll lectured on the Bible on Sunday evening, and the house was well filled. Next week, 1492.

Park.—Shore Acres.

James A. Herne has caught the town with his charming performance of the leading part in his own play, Shore Acres, at the Park. The overflowing houses of the past week have proven the foresightedness of the Messrs. Sinn in booking the play for a three weeks' stay.

Amphion.—The New Boy.

The New Boy was seen at the Amphion on Monday night. James T. Powers as Archibald Rennick was very amusing. Helen Kinnaird was very good as the wife. Messrs. Robinson, Backus, and Le Moyne were at their best. Jessie Busley was a clever Nancy. The applause was marked. Francis Wilson in The Devil's Deputy next week.

Notes.

The Ivy Leaf is at the Empire.

Hallen and Hart are playing Later on at the Grand Opera House.

Chauncey Olcott is at the Bijou in The Irish Artist.

The Dangers of a Great City are being shown at the Star.

The Messrs. Sinn have given the use of the Park Theatre for a benefit for the Christmas Tree Fund, to be given on Friday, Dec. 14. D. W. Robertson will manage the affair.

The Black Patti sung to a packed house at the Grand on Sunday night.

AL. HAYMAN TO RETIRE.

Al. Hayman will retire from the corporation known as Al. Hayman and Company, limited, on Jan. 11, next.

To a MIRROR reporter Mr. Hayman said yesterday: "On Jan. 11, 1892, I sold my interests in my Pacific coast theatres to a corporation known as Al. Hayman and Company, which has since conducted the business of the theatres under that name. When I made this sale I contracted to assume the presidency of the company and the general management of the business for a period of three years, which time will expire on Jan. 11, 1895. Consequently, from January next I am at liberty to withdraw or dispose of my interest. I have sold my interest in the corporation to my brother, Harry Mann, who, from Jan. 11, next, will assume the position of president and general manager.

"My object in getting out is that I have a competency and do not wish to be burdened with the trouble, hard work necessary in conducting a business of such magnitude. The benefit of my experience and advice will, however, be always at the disposal of the corporation.

Hereafter I am going to devote my time solely to the management of the Columbia Theatre, Chicago, and the Columbia Theatre, Brooklyn, both of which houses I am interested in. At some future time it is possible I may resume active management and send out companies, but not at present."

THE MIRROR'S correspondent at San Francisco writing under date of Nov. 13 says: Harry Mann arrived here from the East last Sunday. The reason for Mr. Mann's visit at this time is in connection with the transfer to him of Al. Hayman's interest in the Pacific Coast theatres, which includes the control of the Baldwin and California Theatres of this city and the Marquam Grand of Portland, Oregon.

This naturally will effect a reconciliation between the corporation and the "*Daily Examiner*," which has been such a detriment to the prosperity of these two theatres.

Mr. Mann will remain in this city about six weeks arranging the details of the transfer and formulating plans of his own, and will then return to New York to attend to his bookings. Mr. Hayman's retirement is due to the desire of settling down and enjoying the quieter pleasures of life. At a meeting of the Al Hayman corporation yesterday, Mr. Mann was elected president to succeed Mr. Hayman.

THE COVERT BENNETT CASE.

Covert D. Bennett died at Denver, Col., on Nov. 20. The funeral services were held at his parents' residence, 589 Greene Avenue, Brooklyn, on Nov. 25.

Bennett, it will be remembered, in complicity with his paramour, Mrs. Jennie Smith, was charged with murdering a policeman in Jersey City about ten years ago, and was after a trial sentenced to be hanged. Through the intervention of friends and the efforts of Emma Abbott, who took around a subscription paper, he was pardoned.

He afterwards appeared on the stage, and was known as Harry S. De Bevoise during the season of 1885-86, with J. K. Emmett. Last season he was in the Denver Theatre Stock company.

Lon Stevens has joined Oliver Byron's company.

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20 Living Pictures 20 (Works of art).
Mdlle. Jacobi, Mdlle. De Vigney,
" Cusati, " Riebl,
" Raeffel, " Howard.

TIME ALL FILLED. Tour under the personal direction of Signor Tisso.

MATTERS OF FACT.

George F. Mayo, the well-known Philadelphia banjo and dancing instructor, whose pupils number over 100, is looking about in New York for suitable quarters, intending to start a branch school in this city.

Springfield, Mo., has a record-breaker in the Baldwin Theatre, managed by H. S. Jewell. Five attractions played one night each to $2,900 at regular prices.

Maude Granger will consider offers from responsible managers of first-class attractions. Miss Granger may be addressed in care of this office.

Evans' Grand Opera House is the only theatre in Aurora, Ill., which has a population of 30,000. The house seats 1,500, is entirely new, and built on the ground floor. D. W. Goddard, who is the manager, has some desirable open time for the right attractions.

Rose Eytinge, who is filling a most successful engagement with Julia Marlowe-Taber's company, will give parlor readings and accept pupils, preparing them for stage work, while in the cities the company visits.

John Peachey's work as Columbus in 1492 continues as an artistic success, and he is accorded the most flattering comment everywhere.

William Heywood, of Heywood's Celebrities, wants a good soprano. He may be addressed Smithport, Pa.

Max S. Witt having resigned from The Colonel company, can be engaged as musical director. He may be addressed at 77 East One-hundred-and-fifteenth Street.

Tisso's European Novelties and living pictures are playing to large houses on their one-night stands. The company is composed of seventeen artists specially engaged for this American tour, which is under the direction of Signor Tisso.

Edith Sinclair has been reengaged for Rice's 1492 company to play Bridget, the part she originated.

Brenton Thorpe is disengaged owing to the fact that there was not a suitable part for him in Rose Coghlan's coming production at the Star Theatre. Mr. Thorpe was a member of Miss Coghlan's company playing boys' and light comedy roles.

A half interest in a leading amusement enterprise is offered for sale by Frank Falke, care J. W. Bridgman, Courier Company, Buffalo.

The Drake Opera House at Elizabeth, N. J., is evidently very popular. Over 1,400 people paid admissions to the performance of Primrose and West's Minstrels on Nov. 19.

Lewis T. Bennett, manager of the City Opera House at Port Huron, will book first-class attractions for his Christmas and New Year dates.

Howard Elmore, recently in advance of the Marie Burroughs company, is at liberty.

The Crawford Circuit, controlling theatres in Kansas, Nebraska, Colorado, and Missouri is one of the largest circuits in the West, at the head of which is L. M. Crawford. Associated with him is C. P. Crawford. Attractions wishing to play this circuit can address the Crawfords at Topeka, Kans.

J. P. Clark and Emma Whittle will be at liberty after Dec. 1.

"Safe," care of this office, wants a backer for a good enterprise.

Charles Fish, manager of the Mahoning Street Opera House, Punxsutawney, Pa., wants a good attraction for Dec. 24 and Christmas night.

A number of useful articles in the leather and trunk line are announced by L. Goldsmith, Jr., 717 Sixth Avenue, as being appropriate for Christmas gifts.

Christmas and Washington's birthday (Feb. 22) are open at Manager Williams' Opera House, at Oshkosh, Wis.

Hortense Eugenie Van Zile, who has appeared in a long range of characters in the Shakespearean drama, is at present meeting with great success in the support of James Young.

David P. Steele has been engaged for a prominent part in a production to be given shortly in this city.

There will be an invitation matinee a fortnight hence at a Broadway theatre of The Little Hussar, an operetta comedy in three acts, the libretto of which is from the German by Katherine Stagg, the music by Emma R. Steiner. A cast of first-class professionals has been engaged, Clara Thropp playing the leading role.

At the Hoboken Theatre, Hoboken, N. J., Manager John Clark has the weeks of Dec. 3 and 17 open to good attractions.

New Year's Day, a good date at Auburn, N. Y., has not yet been filled by Manager E. S. Newton.

Married.

ALLEN—LEICESTER.—Archibald Allen and Marie Leicester, in Boston, on Nov. 17.

EMMETT—STEVENS.—Joseph K. Emmett and May Haggin Stevens (Emily Lytton), at Davenport, Ia., on Nov. 21.

JONES—RICHARDS.—Owen D. Jones (Edmund Drury) and Josie Richards, at Plymouth, Pa., on Nov. 20.

LEDERER—RICE.—George W. Lederer and Adele Rice, on Nov. 22.

MINNELLI—GENNELL.—Vincent Minnelli and Mina Gennell, in Chicago, on Nov. 20.

PAULET—MCNULTY.—Victor William Paulet and Jennie McNulty, in London.

Died.

CONLIN.—Edward Allen Conlin, in New York, on Nov. 19, aged 32.

CORDOVA.—Gonsalvo De Cordova, in Brooklyn, on Nov. 20, aged 57.

MARET.—Charles Herbert Maret, at Hastings-on-the-Hudson, on Nov. 17.

MITCHELL.—Sofia Mitchell, in New York, Nov. 24, of paralysis, aged 68.

PERRY.—George S. Perry, in Pontiac, Mich. on Nov. 20, aged 40.

RUBENSTEIN.—Anton Gregor Rubinstein, at Peterhof, Russia, on Nov. 20, of heart disease, aged 64.

GOSSIP.

Katherine Grey has not left the Mansfield company, and says there is no truth in the report that she has any intention of doing so.

Peter F. Dailey in A Country Sport will follow The Flams at the Bijou.

Maida Craigen and Frederick Pauling have been engaged for the production of Maine and Georgia and will be featured.

Juliette Nesville left the cast of the Gaiety Girl company last Saturday night. Ill-health was the cause.

Frank Dietz, Rhéa's manager, was in town yesterday, looking, it is said, for a theatre for Rhéa.

Isabel Irving has left Charles Frohman's forces and resumed her place in Daniel Frohman's company.

Henry Jewett has been specially engaged for an important part in Rose Coghlan's new play To Nemesis.

Ethel Barrymore, a niece of John Drew, will take Elsie de Wolfe's place in The Bauble Shop on the road.

Ida Benfey read her dramatization of Victor Hugo's "Les Misérables" at the Berkeley Lyceum last Wednesday night before a fair audience.

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CORRESPONDENCE.

[CONTINUED FROM PAGE 7.]

J. E. Toole in Killarney and The Rhine 17; business fair.==ITEM: Manager Allen is confined to his home by intermittent fever. R. T. Crawford is in the box-office during Manager Allen's illness.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Wang Nov. 15; large and very enthusiastic audience. On the Mississippi 20; good-sized and much pleased audience. The New South 21; good business and pleased audience.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Leslie's Humpty Dumpty Nov. 17; large and delighted audience. Charles T. Ellis drew his usual good house 30.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): Byrnes Brothers in 8 Bells Nov. 15; receipts, $455; largest house at regular prices in the history of the present management. Performance good. Fay Foster's Burlesque co. 24.

FREELAND.—OPERA HOUSE (John J. Welch, manager): The Boy Tramp 19; good performance to the biggest house this season.

M'KEESPORT.—WHITE'S OPERA HOUSE (F. D Hunter, manager): Whallen and Martell's South Before the War to good business Nov. 14. Y. M. C. A. Concert 20; full house.==ALTMEYER'S THEATRE (R. B. Beane, manager): Tissot's Living Pictures to rather light business 14. E. E. Vance's Limited Mail pleased a large audience 17. The Country Circus (Klaw and Erlanger's) amused a packed house 19.

POTTSTOWN.—GRAND OPERA HOUSE (George R Harrison, manager): Robin Hood Nov. 30.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Wang, with Albert Hart in the title-role, drew a S. R. O. house Nov. 15. Kate Claxton and Mme. Janauschek in Two Orphans 17, with matinee; crowded house. The New South 20, Elks' Benefit, drew a S. R. O. house.==ITEM: Edmund Drury (Owen D. Jones) and Josephine Richards, of Plymouth, Pa., were married 20 at the bride's residence by Rev. Mr. Day of the Plymouth Presbyterian Church. Mr. and Mrs. Jones will reside at Plymouth.==MUSIC HALL (Daniel Shelby, manager): The American Players, a strong aggregation headed by Joseph Ransom and Frank Karrington, opened a three days' engagement 15 with a good production of Monte Cristo to good business. Fay Foster Burlesque co. opened a three days' engagement 19 to fair business.

ROCHESTER.—OPERA HOUSE (Miller Brothers, managers): Charles L. Davis in Alvin Joslin to a $400 house Nov. 17. Stowe's U. T. C. 21.

KITTANNING.—GRAND OPERA HOUSE (Brown and Neubert, managers): Killarney and the Rhine Nov. 15; Lost Paradise 20.

BUTLER.—PARK THEATRE (George Burkhalter, manager): Killarney and the Rhine Nov. 16; small house. The Lost Paradise 19; good house.

MAUCH CHUNK.—OPERA HOUSE (John N. Faga, manager): Charles T. Ellis Nov. 9; good business. 8 Bells 16; packed house; audience very well pleased.

CORRY.—WEEKS' THEATRE (L. A. White, manager): The Little Speculator Nov. 19; small business. Eloise Willard, the star, although very ill and under the care of a physician, pluckily carried her part through giving a very satisfactory performance. T. D. Van Osten, manager of the Prima Donna co., is at present staying in the city. Gloriana 29; J. R. Waite 3.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al. Gorman, manager): Frohman's co. in Jane Nov. 9; good house. Humpty Dumpty 23.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Jane Nov. 21; fine performance; crowded house.==ASSEMBLY BUILDING (M. S. Way, manager): Faust 21; Princess Bonnie 22; good advance sale.

ASHLAND.—NEW GRAND OPERA HOUSE (Frank H. Wait, manager): The New South Nov. 22; fair business; very good performance.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (Charles R. Jones, manager): Limited Mail Nov. 16; S. R. O. The John Thomas Concert co. 24.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Bates' Humpty Dumpty co. Nov. 21; small audience.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): Dark. Madame and Augustin Neuville 24; McKenna's Flirtation 28.

ERIE.—MAENNERCHOR HALL (Wagner and Reis, managers): Charles L. Davis in Alvin Joslin Nov. 20 pleased a large audience. The Limited Mail 21; fair attendance.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Stowaway was well performed Nov. 14, 15. The Princess Bonnie, by Willard Spenser's Opera co., attracted a crowded house 17. On the Mississippi drew another crowded house 19. Local concert 20.==GRAND OPERA HOUSE (George M. Miller, manager): Bates Brothers' Humpty Dumpty drew crowded houses 15-17.==BIJOU THEATRE (George W. Middleton, manager); French Folly co. 15-17; good business.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): South Before the War Nov. 17; large house. Lewis Morrison's Faust 22; Span of Life 24; Charles T. Ellis 26; McKenna's Flirtation Thanksgiving, matinee and evening.

EASTON.—ABLE OPERA HOUSE (Dr. William K. Detwiller, manager): Kittie Rhodes closed a successful week Nov. 17. 8 Bells 21; S. R. O. The Fencing Master 24; Princess Bonnie 26; Tim the Tinker 27; The South Before the War 28.

WHITE HAVEN.—ALOYSIUS' HALL (T. P. McAndrews, manager): This handsome new opera house was opened this season, and has played good attractions and done good business. The season opened with Vance's Limited Mail. McKenna's Flirtation 19; good performance; well-pleased audience. A Social Session 24; Bostonians 28; Ada Grey in East Lynne 6.

POTTSVILLE.—OPERA HOUSE: The season in Pottsville, so far, has been very good, with big attractions and big houses. Alabama, Fantasma, and others, played to big business. Princess Bonnie 19; receipts, $1,100. The New South 23.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Old Jed Prouty 4.==ITEM: J. M. Handley was in town Nov. 20 in advance of Young Mrs. Winthrop.

NEWPORT.—OPERA HOUSE (H. Bull, manager): William Gillette and an excellent co. delighted a good house with Too Much Johnson Nov. 15. William Barry in The Rising Generation kept a large house laughing 19. Richard Golden did well with his ever-welcome Jed Prouty 22. The Ivy Leaf 23; Thomas E. Shea in repertoire 26-1.

WOONSOCKET.—OPERA HOUSE (G. M. Blandford, manager): Rosedale Nov. 17; good house. Old Jed Prouty 20; fair house. Derby Mascot 1; Mora 3-8.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): H. Percy Meldon in Ten Thousand Miles Away Nov. 19-22; very good attendance. The Clemenceau Case 26-1.==ITEM: Katherine Rober, who was ill, is convalescing.==AUDITORIUM (J. W. Meiklejohn and Co., managers): Dr. Lorimer, of Boston, lectured 19; large audience.

SOUTH CAROLINA.

SUMTER.—ACADEMY OF MUSIC (J. A. Schwerin and Co., managers): Peck's Bad Boy Nov. 15; good business. Noss Jollity co. 19; good performance; fair business. Harriet Weems 22, 23; The Burglar 26.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): James Young four nights' engagement beginning 13, to crowded houses; applause flattering. The Atkinson Comedy co. in Peck's Bad Boy 17; Richards and Pringle's Georgia Minstrels 20.

GREENVILLE.—THEATRE (J. C. Fitzgerald, manager): Mabel Paige Nov. 12-17; big business. The New York Celebrities 23; Lincoln J. Carter's Tornado 24.

CAMDEN.—OPERA HOUSE (Malone and Boykin, managers): Atkinson's Peck's Bad Boy Nov. 16; good business. Harriette Weems and John Dowd in Cricket on the Hearth and Taming of the Shrew 19 to an enthusiastic but small audience.

SOUTH DAKOTA.

WATERTOWN.—GRAND OPERA HOUSE (Peterson and Crowl, managers): The Dodge Orchestra of Redfield, S. D., and local amateurs for Thanksgiving night is the only attraction for the rest of November.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): Ex-Governor Robert L. Taylor delivered his new lecture "Visions and Dreams" Nov. 14 to a crowded and well-pleased audience. Spider and Fly 19-21; large house first night but very poor houses afterwards. Rice's Surprise Party in 1492 22, 23; Effie Ellsler 24-3; Wards and James 29-31.==GRAND OPERA HOUSE (Curry and Boyle, managers): Devil's Auction 15, 16; large and delighted audiences. Mrs. Potter and Kyrle Bellew 22-24. The Silver King underlined.==THE BIJOU (Brown and Reilly, managers; John Kellner, local representative): Frank Jones in Our Country Cousin 19-24; fair business.==ITEMS: Suchorowsky's celebrated painting Nana is on exhibition here 29-2.==W. W. Horn, assisted by E. H. Alley, is in charge of the advertising department of The Vendome.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Raum, managers): Fast Mail Nov. 14; top-heavy house. Charles H. Yale's New Devil's Auction 17; S. R. O. The Dazzler 22; Carl Haswin's Silver King 26.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): In Old Kentucky attracted a large audience Nov. 13. Barney Ferguson in Duffy's Blunders 14; light business. Blue Jeans 21.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Barney Ferguson in Duffy's Blunders Nov. 15; light house. The Black Crook 19; S. R. O. Blue Jeans 22; Sandow Trocadero Vaudevilles 26.

BRISTOL.—HARMELING OPERA HOUSE (Mothner Aiken and Stull, lessees): The Black Crook Nov. 17; packed house.

TEXAS.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall, manager): Sells Bros.' Circus 12 exercised a harmful influence on the attendance at the Tremont where Effie Ellsler, with the able support of a uniformly competent co., delighted a small audience with an artistic and thoroughly satisfactory presentation of Miss Doris. Otis Skinner 13, 14 in His Grace de Grammont and The King's Jester to fairly remunerative business. Both plays were handsomely mounted and capably acted. The audiences in attendance were intelligent and critical, and accorded due appreciation to the high merits of the performances. Tony Farrell in Garry Owen 17 was but indifferently received. The audiences were neither large nor well pleased. Mr. Farrell is clever but the play and co. are deficient. Thomas Q. Seabrooke and Barlow Brothers' Minstrels underlined.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): The Dazzler Nov. 17; fair house; first-class performance. C. A. Haswin presented The Silver King to a fair-sized audience 13. Tony Farrell 14; poor house. Alba Heywood in New Edgewood Folks 17, and matinee to good business. Otis Skinner 21; Milton Nobles 23, 24; Seabrooke Opera co. 26; Alabama 28; Devil's Auction 3; Felix Morris 8; Charley's Aunt 10; Barlow Brothers' Minstrels 14; Robert Downing 15.==ITEMS: The Texas Cotton Palace is a great success, the attendance being very large. Quite a crowd from St. Louis will be here 29, as that is St. Louis Day. Chicago will be represented also.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, manager): Otis Skinner with an excellent co. presented His Grace de Grammont to a large audience Nov. 12. Effie Ellsler gave Doris to a small house 13. Garryowen 16.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): Alba Heywood in Edgewood Folks Nov. 14; small but pleased audience. Effie Ellsler 15, with Sells Brothers' Circus in opposition, to good business. Otis Skinner 19; Tony Farrell 26; Thomas Q. Seabrooke Opera co. 22.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Alabama Nov. 13; very good business.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): Grant and Cosgrove's Dazzler Nov. 15; poor business. C. H. Yale's Newest Devil's Auction 22.

EL PASO.—MYARS' OPERA HOUSE (McKie and Shelton, managers): Charley's Aunt Nov. 29.

GAINESVILLE.—OPERA HOUSE (Paul Gallia manager): Wanted a Baby co. billed for Nov. 13 but not enough seats sold to justify a performance. Milton and Dolly Nobles presented Love and Law and For Revenue Only 17, and matinee to the largest and most appreciative audience of the season.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Carl A. Haswin presented Little Lord Fauntleroy Nov. 12 matinee, and The Silver King 12 night, to fairly good houses. Cosgrove and Grant's Comedians presented The Dazzler to good business; matinee and night 14. Florrie West and Charles Wayne divided the honors. Effie Ellsler, Frank Western and Robert Drouet, with good support, presented Doris to a small house 16.

PARIS.—PETERSON'S THEATRE (Harry Miller, manager): Spider and the Fly to the capacity of the house Nov. 12. Milton Nobles 14; small house. Alabama 16; fair-sized house. Alba Heywood 24.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Donald Downie Nov. 15-17; first-class entertainment to poor business on account of counter attractions. Tony Farrell 24.

MARSHALL.—OPERA HOUSE (Johnson Brothers', managers): Signor Liberati Concert co. Nov. 13; good business. Charles A. Haswin in The Silver King 21.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager): Barlow Brothers' Minstrels 21; Lillian Lewis 26.

TYLER.—GRAND OPERA HOUSE (Durst and Epes, managers): Alabama Nov. 19; excellent performance to a good house. Audience well pleased. When the curtain was raised the familiar odor of magnolia blossoms filled the auditorium. Silver King 19; New Devil's Auction 23.

TAYLOR.—OPERA HOUSE (B. A. Booth, lessee and manager): Heywood Concert co. Nov. 8, 9; poor business. Alba Heywood in Edgewood Folks 15; fair business. Otis Skinner in The Merchant of Venice 20; Tony Farrell in Garryowen 21.

TEMPLE.—BIJOU OPERA HOUSE (Joseph Rudd, manager): Huntley Comedy co. Nov. 12-14; moderate business; performance fair. Alba Heywood and his excellent co. in Edgewood Folks 16; big business despite stormy weather. Carrie Lamont 19. Tony Farrell 22.==ITEM: The Opera House at Belton, Tex., was totally destroyed by fire 15; origin supposed to be incendiary.

YOAKUM.—OPERA HOUSE (Levy and Turner, managers): Carrie Lamont in Is Marriage a Failure? Nov. 10; big house; performance very good. Kempton's Plunger co, 9, 10.==ITEMS: Miss Lamont's play proved to be Oscar P. Sisson's comedy The Colonel; and her programme claimed it was taken from the French and adapted for her by Sydney Grundy.—Your correspondent went to San Antonio especially to see Otis Skinner in his new play, His Grace de Grammont and The King's Jester, last week, and was amply repaid, as it has been a good while since he had such a dramatic treat.

DALLAS.—OPERA HOUSE (George Anzey, manager): The Dazzler Nov. 13; fair-sized house. The Silver King 14, 15; very good business. Ellen Beach Yaw Concert co. 16; S. R. O. Effie Ellsler in Hazel Kirke matinee, and Doris night of 17 to good business.==ITEM: Ellen Beach Yaw is confined to her room at a hotel in this city suffering with a severe cold. She was compelled to cancel her Fort Worth engagement.

SHERMAN.—COX'S OPERA HOUSE (Frank Ellsworth, manager): Tony Farrell in Garry Owen 3; small house. Thomas W. Keene in Richard III. 7; crowded house at advanced prices. Alabama 15; fair house; general satisfaction. Silver King 16; poor house; excellent performance. Milton Nobles 19; Alba Heywood 23; Fisher and Scott 28.

HILLSBORO.—LEVY OPERA HOUSE (A. T. Rose and Co., managers): Ellen Beach Yaw Nov. 12; crowded house. Tony Farrell's co. in Garry Owen 13; fair business. Alba Heywood in Edgewood Folks 19.

NAVASOTA.—OPERA HOUSE (M. Gabert, manager): Alba Heywood Nov. 3; fair business. The Plunger 10; poor business. Tony Farrell in Garry Owen 15; fair business. Barlow Brothers' Minstrels 26; Milton Nobles 28; Alabama 8; Squire Haskins 20; Inside Track 24.

MARLIN.—KING'S OPERA HOUSE (G. A. King, Sr., manager): Huntley Comedy co. Nov. 12-15 in Hunted Down, Lost Cause, Marble Heart, Stranglers of Paris. Satisfactory performance to fair business. Carrie Lamont is booked for a return date 23.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): Otis Skinner in His Grace de Grammont Nov. 15; fair-sized and select audience. The audience was highly pleased and Mr. Skinner can rest assured of being greeted by a "packed house" upon his next appearance in Brenham.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Ezra Kendall in The Substitute to light business 16, 17.==LYCEUM THEATRE (T. F. O'Malley, manager): Colleen Bawn to fair business.==ITEM: The Grand Opera House, which is to be a popular price theatre, is nearing completion. The seats are to be in next week.

VERMONT.

BENNINGTON.—OPERA HOUSE (Opera House Co., managers): A Cork Man Nov. 19; fair house; delighted audience. Robert Hilliard in the Nominee 23; The Engineer 27.==G. A. R. HALL: At the Grand Camp Fire of Custer Post G. A. R. Hall, there were two notable guests, Mrs. General Custer and Margaret Calhoun, sister of General Custer. The evening entertainment consisted of reading by Mrs. Custer and recitation by Mrs. Calhoun. Songs by the Glee Club and Mrs. Ed. Merrell, Miss Luniss and others. The proceeds were for the Soldiers' Home at Bennington.

RUTLAND.—OPERA HOUSE (A. W. Heggins, manager): Powell to a small audience Nov. 15. Robert Hilliard in The Nominee 23; A Texas Steer 30.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Rhéa Nov. 30.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Will Carleton lecture "Drama of Human Nature" Nov. 21; S. R. O. Trolley System 24; Rhéa 29; Lost Paradise 1.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Pinafore, by local amateurs, Nov. 20 21. Their work was in the main excellent, and as they donated their services, it would be unkind to be hypercritical. The affair was dedidedly recherché socially. Marie Burroughs was engaged to appear at this house 22-24, but canceled by telegram on account of illness. The manager of the co. writes that she has closed her season. The advance sale of seats for Joseph Jefferson 26 opened 21. It has been phenomenal. Several men waited outside the Academy all night through, and at six o'clock A. M., three hours before the sale commenced, a goodly crowd had collected. The house was sold out before evening in spite of the advanced prices. Humpty Dumpty 27, 28; Pawn Ticket 210, 29, 30.==THE NEW THEATRE (Thomas G. Leath, manager): Rooney Comedy co. 22, 24; Mabel Paige 26-1.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. J. Leterman, manager): Rooney Comedy co. Nov. 19; small house; performance very poor. The Circus Girl 22, 23; Bates Brothers' Humpty Dumpty 26.

NORFOLK.—ACADEMY OF MUSIC (A. B. Duesberry, manager): The Circus Girl Nov. 16, 17, matinee and night. Marie Burroughs' engagement 19, 20 was canceled on account of illness.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): The Polk Miller comb. Nov. 16; small house. Lord Rooney, booked for 23; canceled.

ROANOKE.—ACADEMY OF MUSIC (J. D. Lazell, manager): Black Crook Nov. 16; packed house; Elks' benefit. A Circus Girl 20; poor house. Joshua Simpkins 27.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neil, manager): The Ensign was admirably presented to a large and delighted audience Nov. 17. Mabel Paige 19 opened a week's engagement in repertoire to S. R. O. Many persons were turned away.

STAUNTON.—OPERA HOUSE (W. L. Oliver, manager): The Colonel failed to appear Nov. 19.

WASHINGTON.

TACOMA.—NINTH STREET THEATRE (Leavitt and Co., managers): Julius Cæsar Nov. 12-14; good attendance. Lawrence Hanley was very effective as Cassius. W. J. Fife as Marc Antony received many compliments from his admirers here. Edith Lemmert has received universal commendation during her stay here of several weeks. Hanley and Miss Lemmert and the co. will go to San Francisco to reorganize.==ITEM: Leavitt's co. has given up the management of the Ninth Street Theatre. It will be handled by its owners hereafter.==TACOMA THEATRE (John W. Hanna, manager): Dark week of 9-15.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Alexander Salvini in Three Guardsmen and Ruy Blas Nov. 12, 13; crowded houses; receipts, $2,800.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Riester, manager): Robinson Opera co. Nov. 19-24; good business. Tissot's Specialty and Living Pictures co. 19; light business. Collier's A Back Number 20; Morrison's Faust 29; Cincinnati Deutcher Theatre co. 30-1.==GRAND OPERA HOUSE (Charles A. Feinler, manager): Power of Gold 15-17; strong co.; splendid business. Police Inspector 26-28; Eloise Willard 29-1.

PARKERSBURG.—ACADEMY OF MUSIC (H. N. Roby, manager): John Griffith in Faust Nov. 14; large and well-pleased audience. Spider and Fly 17; packed house. Sadie Hasson in A Kentucky Girl 27.

WESTON.—BISMARK OPERA HOUSE (F. Brinkman, manager): Jule Walters in Side Tracked billed for Nov. 19 but did not appear. Vreeland's Minstrels 5.

HUNTINGTON.—DAVIS THEATRE (Joseph Gallick, manager): Griffith's Faust Nov. 16; packed house. His Nibs the Baron 19; Spider and Fly 20.

MOUNDSVILLE.—OPERA HOUSE (Edward Manning, manager): Enemies for Life Nov. 29; Stowe's U. T. C. 1.

WISCONSIN.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): John Dillon Nov. 16; packed house. The Dazzler 23; Metropolitan Opera co. 25.

ANTIGO.—OPERA HOUSE (Hoeffler Bros., managers): Jennie O'Neill Potter Nov. 26; Rebeccas 29; Earle Lindan co. 3-8.

WAUKESHA.—CASINO (Lee S. Ovitt, manager): Gladys Wallis 8; poor business. Cleveland's Minstrels 19; fair house.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Cleveland's Minstrels pleased a good-sized house Nov. 17.

JANESVILLE.—MYERS' OPERA HOUSE (W. H. Stoddard, manager): A Prodigal Father 9; fair-sized audience. Cleveland's Minstrels 15; large and enthusiastic audience. The Dazzler 20; good business.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Bessie Bonehill and her excellent co. presented Playmates Nov. 14 to a large house. Davis' U. T. C. drew the usual Uncle Tom houses 17, matinee and evening. Calhoun Opera co. 29; Jennie O'Neill Potter 1; Charles Dickson 6.

RACINE.—BELLE CITY OPERA HOUSE (Sherman Brown, manager): The Dazzler (co. No. 2) with its specialties and a good co. pleased a large audience Nov. 19. Joe Ott in The Star Gazer 22.==ITEM: A delegation of Elks from Racine Lodge, 232, occupied boxes at the matinee performance of Cleveland's Minstrels in Milwaukee 18, upon invitation of Mr. Cleveland.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): W. S. Cleveland's Minstrels Nov. 16; large audience. Jennie O'Neill Potter, monologue artist, assisted by Edwin F. Kendall, pianist, in Flirts and Matrons 19; small but cultivated audience. Miss Potter is a native of this State, and a University of Wisconsin graduate. She gives the entire performance, and is very talented and entertaining.==ITEM: William Norton, of Cleveland's Minstrels, sang "When Violets are There," composed by Mr. Floyd McClures of University of Wisconsin '95.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): Bessie Bonehill's co. in Playmates Nov. 16; fair-sized audience.

SHEBOYGAN.—OPERA HOUSE (J. M. Kohler, manager): The Chicago Rivals gave a pleasing entertainment Nov. 17. The co. comprises the Misses Sprague, Losey, Rollins and Shoemaker and Mr. H. Slayton. Gus Hill's Novelties 20; good business. By far the best feature on the programme were the club swinging by Gus Hill, and Hacker and Lester, the champion trick bicycle riders.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, manager): Calhoun Opera co. Nov. 13 in Amorita. A thoroughly satisfactory performance. Ticket sales amounted to nearly $300.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): McKanlas' Concert co. Nov. 16, 17; fair houses.

WYOMING.

CHEYENNE.—OPERA HOUSE (Friend and Brennan, managers): Lincoln J. Carter's Fast Mail Nov. 10; crowded house. Ezra Kendall in his new comedy-drama, The Substitute, 22.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Marie Jansen opened to a good-sized audience in Delmonico's at Six Nov. 19. Mr. and Mrs. Arthur Lewis (Zeffie Tilbury) in The Idler 26-1.==ACADEMY OF MUSIC (Henry Thomas, manager): Owing to the illness of Mme. Melba, her concert 15 was canceled. The advance sale was large. Arthur Freidham gave a piano recital to a small but select audience 17. Rhéa opened to a fair house in When Bess was Queen 19. The piece was not a success, though well played, so during the latter part of the week Rhéa will appear in some of the roles in which she has already become a favorite here. She will also produce, for the first time in Montreal, a curtain-raiser entitled Bonaparte at School, in which she will play the title role. Fred. Heght, an old Montreal favorite, and Miss Deane do some excellent work. Carleton Opera co. 26-1.==OPÉRA FRANÇAIS (Ed. Hardy, manager): Mignon was produced for the first time to S. R. O. 15, and repeated 17 to the same business. La Mascotte 20; big business.==THEATRE ROYAL (Sparrow and Jacobs, managers): Irwin Brothers' Specialty co. opened to excellent business 19. Claire de Lune, the French chanteuse, made a hit. The Trolley System 26-1.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Rhéa opened Nov. 15 in her new production, When Bess was Queen, and was very well received. W. S. Hart, as William Shakespeare, ably supported the star. Sadie Martinot in The Passport 19-21; fair business. Louis Aldrich in My Partner 22-24; Special Delivery 26-1.==TORONTO OPERA HOUSE (Ambrose J. Small, manager): Corinne opened 19 to a crowded house. Corinne was the recipient of two beautiful bouquets. One was a star, which took the combined strength of several men to lift on the stage. City Club Burlesque co. 26-1.==ACADEMY OF MUSIC (T. W. Stair, manager): The management have presented some excellent vaudeville cos. this season, and this week's performance is no exception. Sherman and Morrissey's A Jay Circus played to the capacity of the house 19. Carr and Ingram and the Brothers Ancolletti are worthy of mention. The Slavin Brothers have joined the co., and will give sparring exhibitions, and will also meet all comers. Sam T. Jack's Creole co. 26-1.==MUSEE: The living pictures are drawing very large crowds. A good co. is pleasing large audiences in the theatre.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Harry Lindley, four weeks' engagement, closed Nov. 24; fair average business throughout. Justin Adams' co. passed through here 16 en route to St. Johns, N. F.

OTTAWA.—GRAND OPERA HOUSE (John Ferguson, manager): Sadie Martinot, supported by Max Figman and a strong cast, in The Passport Nov. 14-17; select audience. Miss Martinot received frequent curtain calls. This co. canceled 15, 16, and rested here.

GUELPH.—OPERA HOUSE (Albert Tavernier, manager): Aunt Sally Nov. 15; fair business. Zanzic 22, 23; Royal Entertainers and Vienna Ladies' Orchestra 24.

CHATHAM.—GRAND OPERA HOUSE (W. W. Scane, manager): Rosa D'Erina Concert co., under the auspices of the Young Conservative Club, drew a large house Nov. 16. The Burglar 20.

ST. THOMAS.—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dan McCarthy in Pride of Mayo Nov. 13; fair house. The Burglar (A. Q. Scammon co.) 17; fair audience. Little Gertie Carlisle as Editha carried off the honors. She is a very clever child-actress. Royal Entertainers and Vienna Ladies' Orchestra to a small house 19. The Martell Family and Howard Fletcher gave the best numbers on the vaudeville part of the programme.

WOODSTOCK.—OPERA HOUSE (Charles A. Pyne, manager): The Burglar Nov. 16; fair audience. Ben Hur, a spectacular pantomime, by local talent, 21-23. Vienna Orchestra 31; Max O'Rell 1.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): Katie Putnam Nov. 21-24.

[Received too late to classify.]

SAN FRANCISCO.

SAN FRANCISCO, Nov. 20.

The New Boy was presented at the California last evening and was treated rather coolly by the large audience. This was partially due to the uneasiness of some of the members of the cast. Bert Coote was responsible for all the fun. Were he to treat the character with more earnest attention he would be quite successful all through. The balance of the cast was acceptable and that is all. The New Boy is billed for two weeks. Then comes Thomas W. Keene.

Morosco had a well-filled auditorium last evening to witness Tom Sawyer. Leslie Morosco played the mischievious Tom, and put a great deal of fire and spirit in the part. Lucille La Verne made an excellent Jessie Sawyer, and the balance of the cast deserves praise.

Our Boarding House was revived by the Grovers a Stockwell's to-night to a crowded house. Leonard Grover, Jr., made a big hit as Professor Gillypod, as also did Grover, Sr., as Colonel Elevator.

Manola drew a crowd at the Tivoli Opera House. Mr Hartman was seen in the straight comedy role, and was well received. The Mascot will be presented next week.

Scheel's Auditorium and the Wigwam both have their features and were well patronized.

Next Saturday night Colonel Haverly will inaugurate a season of minstrelsy at the Alcazar. In addition to the ordinary first part, he will present the burlesque opera Bill Trovatore.

Manager Wilkison, of the Alexander Salvini company, has arrived and reports business along the line exceedingly good. Salvini opens the Baldwin next Monday night.

A monster entertainment, given for the benefit of the Press Club of San Francisco, was held last Sunday at Sutro Baths. Fully fifteen thousand people were in attendance and a handsome surplus was realized.

H. P. TAYLOR, JR.,

Rochester Herald.

Bright and neat in its new dress DRAMATIC MIRROR appears, a welcome weekly visitor. Better, however, than its fine new clothes is the highly entertaining news matter of its columns. Especially attractive is the current issue. First glance is captivated by an excellent frontispiece of Dorothy Morton in The Fencing Master costume; then page after page is turned in interested perusal until the reader finds himself far within the borders of stageland, forgetful even of the flight of time, which surely has been making undue haste since the arrival of THE MIRROR.

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DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Tacoma, Wash., Nov. 28-29.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): Chicago, Ill., Nov. 25-Dec. 1, St. Louis, Mo., 2-7.

ALBA HEYWOOD (Edgewood Folks; O. W. Heywood, mgr.): Tyler, Tex., Nov. 27, Marshall 28, Vicksburg, Miss., 29.

ACROSS THE POTOMAC (Edgar Foreman, mgr.): Louisville, Ky., Nov. 25-Dec. 1.

A TEXAS STEER: Burlington, Vt., Nov. 28, Plattsburg, N. Y., 29.

A CORK MAN (Herbert Cawthorn): Trov, N. Y., Nov. 29-30.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): San Francisco, Cal., Nov. 26-Dec. 8, Oakland 10-13, San Jose 14, 15.

A BLACK SHEEP: Pittsburg, Pa., Nov. 26-Dec. 1.

A SUMMER BLIZZARD (O. L. Hagan and Co., mgrs.): Omaha, Neb., Nov. 26-Dec. 1, Fremont 3.

AMAZONS (Percy Sage, bus. mgr.): Chicago, Ill., Nov. 26 Dec. 8.

A CLEAN SWEEP (Andy Amann): Warsaw, Ind., Nov. 27, Columbia City 28, Wabash 29, Marion 30, Huntington Dec. 1, Indianapolis 3-8.

ALABAMA (Clement Bainbridge, prop.): Hillsboro, Tex., Nov. 27, Waco 28, Temple 29, Taylor 30, Austin Dec. 1, San Antonio 3, 4, Brenham 5, Calvert 6, Bryan 7, Navasota 8.

ADA REHAN (Augustin Daly, mgr.): New York city Nov. 27—indefinite.

A GAIETY GIRL (George Edwardes, prop.): Harlem, N. Y., Nov. 26-Dec. 1, Boston, Mass., 3-15.

ALVIN JOSLIN (Charles L. Davis): Batavia, N. Y., Nov. 27, Bath 28, Elmira 29, Waverly 30, Binghamton Dec. 1, Brooklyn 3-8.

A BREEZY TIME (Fitz and Webster, mgrs.): Wooster, O., Nov. 28, Mansfield 29, Kenton 30, Bucyrus Dec. 1.

A RAILROAD TICKET (W. W. Freeman, mgr.): Chicago, Ill., Nov. 25-Dec. 1, Davenport, Ia., 2, Galesburg, Ill., 3, Fort Madison, Ia., 4, Ottumwa 5, Burlington 6, Hannibal, Mo., 7, Sedalia 8, Kansas City 9-15.

A CRACKER JACK (George H. Nicolai, mgr.): Toledo, O., Nov. 26-28, Middletown 29, Soldiers' Home 30, Hamilton Dec. 1, Cincinnati 2-8.

BALDWIN-ROGERS: Kissimmee, Fla., Nov. 28, Bartow 29-Dec. 1.

BATES BROTHERS' HUMPTY DUMPTY (No. 1): Frank W. Nason, mgr.): Richmond, Va., Nov. 27, 28, Petersburg 29, Lynchburg 30, Knoxville, Tenn., Dec. 1, Chattanooga 3, Atlanta, Ga., 4, Montgomery, Ala., 5.

BLUE JEANS (Rosenquest and Arthur, mgrs.): Evansville, Ind., Nov. 27, Terre Haute 28, Columbus, O., 29, 30, Mansfield Dec. 1, Canton 3, Zanesville 4, Wheeling, W. Va., 5, McKeesport, Pa., 6, Johnstown 7, Pottsville 8, Scranton 10, Wilkesbarre 11, Williamsport 12, Reading 13, Easton 14, Chester 15.

BARNES AND MARVIN'S PLAYERS: Unionville, Mo., Nov. 26-28, Milan 29-Dec. 1.

BUNCH OF KEYS (Gus Bothner, mgr.): Des Moines, Ia., Nov. 27, Boone 28, Sioux City 29, Fremont, Neb., 30, Lincoln Dec. 1, Omaha 2-5.

BUBB COMEDY (George H. Bubb, mgr.): Clinton, Mass., Nov. 26-Dec. 1, Athol 3-8, Springfield 10-15.

BOOTLES' BABY: Fargo, N. D., Nov. 26-Dec. 1, West Superior, Wis., 3-8.

BESSIE BONEHILL (Paul C. Blume, mgr.): Minneapolis, Minn., Nov. 26-Dec. 1.

BEN HUR (W. C. Clark, mgr.): Fremont, O., Nov. 27-29.

CHARLES FROHMAN'S EMPIRE THEATRE STOCK: Brooklyn, N. Y., Nov. 26-Dec. 1, New York city 3—indefinite.

CLARKE-PARKINSON: Creston, Ia., Nov. 26-Dec. 1.

CHARLES DICKSON: Milwaukee, Wis., Nov. 24-28.

CLARKE AND WILLIAMS (Our Married Men): Columbus, Kans., Nov. 27, Pittsburg 28, Parsons 29, Fort Scott 30.

CORSE PAYTON (David J. Ramage, mgr.): Elgin, Ill., Nov. 26-Dec. 1, South Bend, Ind., 3-8.

CHARLEY'S AUNT (No. 1, Charles Frohman, mgr.): Philadelphia, Pa., Nov. 26-Dec. 8.

CHARLEY'S AUNT (Western; Charles Frohman, mgr.): Kansas City, Mo., Nov. 26-Dec. 1.

CHARLEY'S AUNT (Southern; Charles Frohman, mgr.): New Orleans, La., Nov. 25-Dec. 1.

COUNTY FAIR (Arthur G. Thomas, mgr.): Pueblo, Col., Nov. 27, Leadville 28, Aspen 29, Grand Junction 30, Provo City, Utah, Dec. 1, Ogden 3, Logan 4, Pocatello, Idaho 5, Boise City 6, Pendleton, Ore., 8.

CAPTAIN PAUL: Boston, Mass., Nov. 12—indefinite.

DONNELLY AND GIRARD: Kansas City, Mo., Nov. 26-Dec. 1.

DANGER SIGNAL (Edw. J. Abram, mgr.): Louisville, Ky., Nov. 26-Dec. 1.

DERBY WINNER (A. H. Spink, mgr.): Louisville, Ky., Nov. 26-29, Richmond, Ind., 30, Ft. Wayne Dec. 1, Grand Rapids, Mich., 2-8, Detroit 9-15.

DUFFY'S BLUNDERS (Barney Ferguson): New Orleans, La., Nov. 26-Dec. 1.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Chicago, Ill., Nov. 19-Dec. 1.

DENMAN THOMPSON (Frank Thompson, mgr.): New York city, Dec. 31-indefinite.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Cincinnati, O., Nov. 25-Dec. 1, Detroit Mich., 3-8, Chicago, Ill., 9-15.

DAN MCCARTHY: Paterson, N. J., Nov. 26-28, Wilkesbarre, Pa., 29-Dec. 1.

DULL'S COMEDIANS: Cynthiana, Ky., Nov. 26-Dec. 1.

ELOISE WILLARD (Little Speculator; Edwin P. Hilton, mgr.): Connellsville, Pa., Nov. 27, Uniontown 28, Wheeling, W. Va., 29-Dec. 1, McKeesport, Pa., 3, Greensburg 4.

ENEMIES FOR LIFE (R. E. Davey, mgr.): Irwin, Pa., Nov. 27, McKeesport 28, Moundsville, W. Va., 29, Chrichsville, O., 30, Canal Dover Dec. 1, Cambridge 3, New Lexington 4, Nelsonville 5.

EIGHT BELLS (New; John F. Byrne, prop.): Philadelphia, Pa., Nov. 26-Dec. 1, Lancaster 3, York 4, Frederick, Md., 5, Harrisburg 6, Frankfort 7, 8.

EMMA WARREN: Donaldsonville, Conn., Nov. 26-Dec. 1.

E. H. SOTHERN (Daniel Frohman, mgr.): Boston, Mass., Nov. 19-Dec. 1.

EVA TANGUAY: Baldwinsville, N. Y., Nov. 26-28, Oswego 29-Dec. 1, Cohoes 3-8.

EFFIE ELLSLER (Will C. Ellsler, mgr.): Nashville, Tenn., Nov. 26-28, Louisville, Ky., 29, 30, Chicago, Ill., Dec. 2-8, Columbus, O., 10-15.

EZRA KENDALL: Denver, Col., Nov. 26-Dec. 1.

EDWIN ROSTELL (Charles M. Howell, mgr.): Newton, Ia., Nov. 27, 28, Oskaloosa 29-Dec. 1.

FRIENDS (Arthur C. Aiston, mgr.): Chicago, Ill., Nov. 25-Dec. 1.

FLAG OF TRUCE (Walter Sanford's): Baltimore, Md., Nov. 26-Dec. 1.

FABIO ROMANI: Frederick, Md., Nov. 28, Wilmington, Del., 29, 30.

FAUST (Learock's): Philadelphia, Pa., Nov. 26-Dec. 1.

FANNY DAVENPORT: New York city Dec. 10.

FERRIS' COMEDIANS: De Soto, Mo., Nov. 25-27.

FELIX MORRIS (Frank Williams, mgr.): Houston, Tex., Nov. 28, Austin 29, San Antonio 30, Waco Dec. 1, Dallas 3, 4, Denison 5.

FAST MAIL (Southern; J. B. Hogan, mgr.): Junction City, Kans., Nov. 27, Manhattan 28, Clay Center 29, Concordia 30.

FAST MAIL (Northern; Martin Golden, mgr.): Mattoon, Ill., Nov. 27, Arcola 28, Decatur 29, Brazil 30, Lebanon, Ind., Dec. 3, Frankfort 4, Winnimac 5, Peru 6, Kokomo 7, Bluffton 8, Montpelier 10, Hartford City 11, Dunkirk 12, Union City 13, New Castle 14, Bushville 15.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Cincinnati, O., Nov. 26-Dec. 1, Louisville, Ky., 2-8.

GLADYS WALLIS (John W. Dunne, mgr): Keokuk, Ia., Nov. 28.

GREEN GOODS MAN (W. E. Gorman, act. mgr.): Dayton, O., Dec. 29.

GUS WILLIAMS: Bradford, Pa., Nov. 29.

GRACIE EMMETT (Charles E. Wesley, mgr.): Kokomo, Ind., Nov. 28, Marion 29, Union City 30.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, prop.): Pittsburg, Pa., Nov. 26-Dec. 1, Detroit, Mich., 2-8, Ann Arbor 10, Battle Creek 11, Bay City 12, Saginaw 13, Kalamazoo 14, Fort Wayne 15.

GORDON AND WELLS' PLAYERS: Charleston, Ill., Nov. 26-Dec. 1.

HOWARD WALL'S IDEALS: Lebanon Pa., Nov. 26-Dec. 1, Tamaqua 3-8.

HARRY LINDLEY'S STOCK (Everett King, mgr.): Yarmouth, N. S., Nov. 27-Dec. 2.

HARRIGAN STOCK (M. W. Hanley, mgr.): Boston, Mass., Nov. 26-Dec. 31, New York city 3—indefinite.

HALLEN AND HART (James Jay Brady, manager): Brooklyn, N. Y., Nov. 26-Dec. 1.

HOSS AND HOSS (C. N. Bertram, mgr.): Akron O., Nov. 28, Canton 29, Cincinnati 2-7.

HENNESSY LEROYLE (Homer Drake, mgr.): Kingfisher, O. T., Nov. 26-28.

HUNTLEY COMEDY: Topeka, Kans., Nov. 26-Dec. 1, Kansas City, Mo., 3-8.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Brooklyn, N. Y., Nov. 19-Dec. 8, Philadelphia, Pa., 10-23.

IVY LEAF (John Major, mgr.): Brooklyn, E. D., Nov. 26-Dec. 1, New York city 3-8, Philadelphia, Pa., 10-15.

IN OLD KENTUCKY (No. 1): Boston, Mass., Oct. 22—indefinite.

IN OLD KENTUCKY (No. 2): Pensacola, Fla., Nov. 27, Columbus, Ga., 28, Macon 29, Savannah 30-Dec. 1.

IN OLD KENTUCKY (No. 3): St. Paul, Minn., Nov. 25-Dec. 1.

J. K. KEANE: Fitchburg, Mass., Nov. 26-Dec. 1.

JAMES J. CORBETT (W. A. Brady, mgr.): Chicago, Ill., Nov. 18-Dec. 1.

JOSEPH MURPHY: Cincinnati, O., Nov. 26-Dec. 1.

JOHN L. SULLIVAN: Buffalo, N. Y., Nov. 26-Dec. 1, Detroit, Mich., 3-8.

JOHN DREW (Charles Frohman, mgr.): New York city Sept. 11-Dec. 1.

JOHN DILLON: Madison, Wis., Nov. 26-Dec. 1.

JAMES B. MACKIE (The Side Show): Canton, O., Nov. 28, Youngstown 29, New Castle 30, Butler, Pa., Dec. 1, Erie 3, Bradford 4, Hornellsville, N. Y., 5, Elmira 6, Penn Yan 7, Auburn 8, Utica 10, Gloversville 11, Troy 12, 13, Albany 14, 15.

JOSEPH JEFFERSON: Norfolk, Va., Nov. 27, Wilmington, Del., 29, Trenton, N. J., 30, Utica, N. Y., Dec. 1, Syracuse 3, Rochester 4, Buffalo 5, Detroit, Mich., 6, Columbus, O., 7, Indianapolis, Ind., 8, Nashville, Tenn., 10, 11.

JULIA MARLOWE (Fred. Stinson, mgr.): Chicago, Ill., Nov. 12-Dec. 1, Milwaukee, Wis., 3-8, Indianapolis, Ind., 10-15.

J. C. LEWIS (Si Plunkard): Mt. Gilead, O., Nov. 27, Ashland 29, Akron 30, Youngstown Dec. 1, Ashtabula 3, Erie, Pa., 4, Sharon 6, New Castle 7, Rochester 8, Wheeling, W. Va., 10-12, East Liverpool, O., 13, Toronto 14, Martin's Ferry 15.

JOE OTT (Star Gazer; J. F. McDonald, mgr.): Cleveland, O., Nov. 26-Dec. 1.

JACK FOWLER: What Cheer, Ia., Nov. 26-Dec. 1.

JANE (Eastern; Gustave Frohman, mgr.): Winsted, Conn., Nov. 27, Stafford Springs 28, Bridgeport, Conn., 29-Dec. 1, Derby 3, South Manchester 4, Willimantic 5, Meriden 6, Burlington, N. J., 8, Wilkesbarre, Pa., 11, 12, Paterson, N. J., 13-15.

JAMES YOUNG (Tragedian): Troy, Ala., Nov. 27, Montgomery 28, 29, Tuskaloosa Dec. 1.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Easton, Pa., Nov. 27, Somerville, N. J., 28, Camden 29-Dec. 1, Philadelphia, Pa., 3-8.

J. E. COMERFORD DRAMATIC (Norman Campbell, mgr.): White River Junction, Vt., Nov. 26-28.

J. E. TOOLE (Louis Egan, mgr.): Dayton, O., Nov. 26-28, Troy 29, Urbana 30, Marysville Dec. 1, Fremont 4.

J. H. WALLICK: Birmingham, Ala., Dec. 1, Memphis, Tenn., 3-5, Nashville 6-8, Louisville, Ky., 10-15.

J. K. EMMETT: Chicago, Ill., Nov. 26-Dec. 1.

KENTUCK (Summers and De Vere, mgrs.): Middletown, N. Y., Nov. 27, Scranton, Pa., 28, Pittston 29, Bloomsburg 30, Danville Dec. 1, Lock Haven 3.

KATIE EMMETT: Denver, Col., Nov. 26-Dec 1, Pueblo 3, Cheyenne, Wyo., 4, Kearney, Neb., 5, Hastings 6, 7, Lincoln 8, Omaha 10-12.

KENNEDY'S PLAYERS (John K. Dickson, mgr.): Peekskill, N. Y., Nov. 26-Dec. 1.

KATE CLAXTON AND MADAME JANAUSCHEK: New York city Nov. 26-Dec. 1, Boston, Mass., 3-8.

LORD ROONEY (J. A. Darnaby, mgr.): Bedford, Va., Nov. 27, Salem 28, Roanoke 29, Hinton, W. Va., 30, Charleston Dec. 1, Dayton, O., 3-5, Richmond, Ind., 6.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Nov. 20—indefinite.

LIFE GUARD: Johnstown, Pa., Nov. 28, Altoona 29, Lancaster Dec. 1.

LIMITED MAIL (Elmer E. Vance, mgr.): Sharon, Pa., Nov. 27, New Castle 28, Warren, O., 29.

LOST IN NEW YORK: Peoria, Ill., Nov. 29.

LITTLE TRIXIE (Fred Robbins, mgr.): Columbus, O., Nov. 26-28, Ironton 29, Ashland, Ky., 30, Portsmouth, O., Dec. 1, Lancaster 4, East Liverpool 8.

LAND OF THE MIDNIGHT SUN (A. Y. Pearson, mgr.): Decorah, Ia., Nov. 27, La Crosse, Wis., 28, Dubuque, Ia., 29, Rockford, Ill., 30, Aurora Dec. 1, Chicago 2-15.

LOST IN EGYPT: Lowell, Mass., Nov. 28, Lynn 29, Nashua, N. H., 30, Exeter Dec. 1, Brunswick, Me., 3, Rockland 4, Bath 5, Augusta 6, Waterville 7, Bangor 8, Portland 10.

LOST PARADISE (Gustave Frohman, mgr.): Albany, N. Y., Nov. 27-29.

LADY WINDERMERE'S FAN (Gustave Frohman, mgr.): Keokuk, Ia., Nov. 29.

LILIPUTIANS (Rosenfeld Brothers, mgrs.): Baltimore, Md., Nov. 26-Dec. 1.

LOUIS ALDRICH (E. J. Abram, mgr.): Rochester, N. Y., Nov. 26-28, Buffalo 29-Dec. 1, Philadelphia, Pa., 3-15.

MR. AND MRS. KENDAL (Daniel Frohman, mgr.): Omaha, Neb., Nov. 27, St. Joseph, Mo., 28, Des Moines, Ia., 29, Davenport 30, Peoria, Ill., Dec. 1, Detroit, Mich., 3-5, Cleveland O., 6-8, Pittsburg, Pa., 10-15.

MR. BARNES OF NEW YORK: Milwaukee, Wis., Nov. 25-Dec. 1.

MR. AND MRS. ROBERT WAYNE: Logansport, Ind., Nov. 26-Dec. 1.

MME. SANS GENE (Augustus Piton, mgr): Buffalo, N. Y., Nov. 26-Dec. 1.

MARSH'S PLAYERS: Winston, N. C., Nov. 26-Dec. 1, Salisbury 3-8, Charlotte 10-15.

MAUDE ATKINSON (Morton and Pennington, mgrs.): Key West, Fla., Nov. 26-Dec. 7.

MINNIE SEWARD: Hudson, N. Y., Nov. 26-Dec. 1.

MARKS BROTHERS: Perth, Ont., Nov. 26-Dec. 1.

MABEL PAIGE (M. A. Moseley, mgr.): Richmond, Va., Nov. 26-Dec. 1, Petersburg 3-8.

MARIE KINZIE: Waverly, O., Nov. 26-28.

MY AUNT BRIDGET (George Monroe): Newark, N. J., Nov. 26-Dec. 1.

MY WIFE'S HUSBAND (Dickson and Wemple, mgrs.): Elizabeth, N. J., Nov. 29-Dec. 1.

MOLLIE KILLINGBECK (A. L. Southmayd, mgr.): Belfast, Me., Nov. 27, Winterport 28, Ellsworth 29, Pittsfield, Mass., 30.

MCFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Cleveland, O., Nov. 26-Dec. 1.

MINNIE LESTER: Penn Yan, N. Y., Nov. 26-Dec. 1, Watkins 3-5, Waverly 6-8.

MAY VOKES (Ed. A. Braden, mgr.): Joplin, Mo., Nov. 26-Dec. 1, Webb City 3-8, Monett 10-12, Aurora 13-15.

MILK WHITE FLAG (Hoyt and McKee, props.): New York city Oct. 8—indefinite.

MRS. LANGTRY: Rochester, N. Y., Nov. 28, 29, Syracuse 30, Worcester, Mass., Dec. 1.

MCNULTY'S VISIT: Eaton Rapids, Mich., Nov. 28, St. Johns 29.

MELVILLE COMEDIANS: Homer, Mich., Nov. 26-Dec. 1.

MARIE JANSEN: Philadelphia, Pa., Nov. 26-Dec. 1, New Haven, Conn., 3, Hartford 4, Springfield, Mass., 5, Norwich, Conn., 6, New London 7, Bridgeport 8, Brooklyn, N. Y., 10-15.

MAUDE HILLMAN (W. G. Snelling, mgr.): Plymouth, Mass., Nov. 26-28, Chelsea 29, Westfield 30, Dec. 1, Schenectady, N. Y., 3-8, North Adams, Mass., 10-15.

MRS. POTTER-KYRLE BELLEW (Myron B. Rice, mgr.): Memphis, Tenn., Nov. 26-28, Montgomery, Ala., 29, 30, Mobile Dec. 1.

NAT GOODWIN (George J. Appleton, mgr.): Peoria, Ill., Nov. 28, Cedar Rapids, Ia., 29, Omaha, Neb., 30-Dec. 1, Lincoln 3, Atchison, Kans., 4, St. Joseph, Mo., 5, Kansas City 6-8, St. Louis 10-15.

NEW SOUTH (W. A. Brady, mgr): Washington, D. C., Nov. 26-Dec. 1, Brooklyn, N. Y., 3-8.

NEUVILLE (Mme. and Augustin): Ashland, Pa., Nov. 27, Mahanoy City 28, Hazelton 29, Cleveland, O., Dec. 3-8, Philadelphia 10-15.

ORPHANS OF NEW YORK (N. S. Wood): Cincinnati, O., Nov. 26-Dec. 1.

OLIVER TWIST: Haverhill, Mass., Nov. 29.

OH, WHAT A NIGHT! (Charles A. Loder): Paris, Ill., Nov. 27, Vincennes, Ind., 28, Evansville 29, Washington 30, Seymour Dec. 1, Madison 3, Connellsville 4.

OTIS SKINNER (J. J. Buckley, mgr.): Pine Bluff, Ark., Nov. 27, Little Rock 28, 29, Memphis, Tenn., 30-Dec. 1, Chattanooga 3, Rome, Ga., 4, Atlanta 5, 6, Savannah 7, Charleston, S. C., 8, Norfolk, Va., 13, Richmond 14, 15.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Cincinnati, O., Nov. 25-Dec. 1, Chicago, Ill., 3-8.

OLD GLORY (W. A. Brady, mgr.): Pittsburg, Pa., Nov. 26-Dec. 1, New York city 3-8.

ON THE BOWERY (Davis and Keogh, mgrs.): Detroit, Mich., Nov. 26-Dec. 1, Toledo, O., 3-8, Louisville, Ky., 10-15.

OLGA NETHERSOLE (A. M. Palmer, mgr.): Philadelphia, Pa., Nov. 24-Dec. 1.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Tippecanoe City, O., Nov. 27, Franklin 28.

OTTO KRAUSE STOCK: Thibadeaux, La., Nov. 25-28, Homer 29-Dec. 1, New Iberia 2-5, Lake Charles 9-12.

OLIVER BYRON (J. P. Johnson, mgr.): Cincinnati, O., Nov. 26-Dec. 1, Marion, Ind., 3, Union City 4, St. Mary's, O., 5, Wapakoneta 6, Fort Wayne, Ind., 8, Chicago, Ill., 9-15.

PRODIGAL DAUGHTER (Walter Sanford's): Baltimore, Md., Nov. 26-Dec. 1.

POLICE INSPECTOR (Clay T. Vance, mgr.): Wheeling, W. Va., Nov. 27.

PAWN TICKET 210 (J. M. Ward, mgr.): Frederick, Md., Nov. 27, Charlottesville, Va., 28, Richmond 29, 30, New Orleans, La., Dec. 2-8.

PECK'S BAD BOY: Spencer, Mass., Nov. 28, Putnam, Conn., 29, Mansfield, Mass., 30, Middleboro Dec. 1.

PEOPLE'S THEATRE CO. (Sterling and Wilson, props.): Beatrice, Neb., Nov. 27, Nebraska City 28, Atchison, Kans., 29, St. Joseph, Mo., 30, Leavenworth, Kans., Dec. 1, Lawrence 2, Topeka 4.

POWER OF GOLD (Walter Sanford's): Jersey City, Nov. 26-Dec. 1.

PAUL KAUVAR (Eugene Robinson, mgr.): Pottstown, Pa., Nov. 27, Pottsville 28, Allentown 29, Scranton 30, Wilkesbarre Dec. 1.

PCLICE PATROL: Rochester, N. Y., Nov. 26-28, Albany 29-Dec. 1.

PAULINE PARKER (H. W. Taylor, mgr.): Waterloo, N. Y., Nov. 27, Seneca Falls 28, Amsterdam 29, Ft. Plain 30, Mechanicsville Dec. 1, North Adams, Mass. 3, 4, Turner's Falls 5, Amherst 6, Webster 7, South Framingham 8, Lowell 10-15.

REDMUND DRAMATIC: Plainfield, Minn., Nov. 26-Dec 1.

ROLAND REED (E. B. Jack, mgr.): Philadelphia, Pa., Nov. 26-Dec. 1.

RHEA (Frank Dietz, mgr.): Ogdensburg, N. Y., Nov 28, Burlington, Vt., 29, Montpelier 30, Bennington Dec. 1, Troy, N. Y., 3, 4, Albany 5, Pittsfield, Mass., 6, Worcester 7, 8, Springfield 10 New Haven 11, Bridgeport 12, Norwich 13, Fall River 14, New Bedford 15.

ROSE COGHLAN (John T. Sullivan, mgr.): New York city, Dec. 3-indefinite.

RUSH CITY (Davis and Keogh, mgrs.): Harlem, N. Y., Nov. 26-Dec. 1.

RICHARD GOLDEN (Old Jed Prouty; Charles MacGeachy, mgr.): Providence, R. I., Nov. 26-Dec. 1, Westerly 3, Mystic, Conn., 4, New London 5, Danielsonville 6, Putnam 7, Willimantic 8, Norwich 10, Middletown 11, Derby 12, New Haven 13, Stamford 14, South Norwalk 15.

RICHARD MANSFIELD (John P. Slocum, mgr.): Philadelphia, Pa., Nov. 26-Dec. 1.

ROBERT DOWNING (W. D. Loudoun, mgr.): Santa Barbara, Cal., Nov. 27, San Bernardino 28, Los Angeles 29-Dec. 1, San Diego 3, 4, Riverside 5, Tucson, Ariz., 7, El Paso, Tex., 8, San Antonio 10, 11, Austin 12, Tyler 13, Temple 14, Waco 15.

ROBERT GAYLOR (W. A. Brady, mgr.): Lincoln, Neb., Nov. 27, Omaha 28, 29 Des Moines, Ia., 30, Davenport Dec. 1.

ROSEDALE (Joseph Haworth): New York city Nov. 19-Dec. 1.

RORY OF THE HILL: New Bedford, Mass., Nov. 27, Fall River 28, Woonsocket, R. I., 29, Willimantic, Conn., 30.

ROBERT HILLIARD (Gustave Frohman, mgr.): New Haven, Conn., Nov. 28, Elizabeth, N. J., 29, Paterson 30-Dec. 1, Camden 3, Chester, Pa., 4, Scranton 6, Lancaster 7, Yonkers, N. Y., 8.

ROBERT MANTELL (Augustus Pitou, mgr.): Kansas City, Mo., Nov. 26-Dec. 1.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): St. Louis, Mo., Nov. 26-Dec. 1, Quincy, Ill., 3, Jacksonville 4, Springfield 5, Decatur 6, Peoria 7, Bloomington 8, Rockford 10, Madison, Wis., 11, Oshkosh 12, Milwaukee 13-15.

SPAN OF LIFE (William Calder, mgr.) Washington, D. C., Nov. 26-Dec. 1, Pottstown 3, Reading 4, Allentown 5, Wilkesbarre 6, Scranton 7, Williamsport 8, Pittsburg 10-15.

SAWTELLE DRAMATIC: Holyoke, Mass., Nov. 26-Dec. 1, Greenfield 3-8, Newburyport 10-15.

STUART ROBSON (W. R. Hayden, mgr.): Chicago, Ill., Nov. 18-Dec. 1.

SADIE HASSON (E. E. Basye, mgr.): Parkersburg, W. Va., Nov. 27, Coshocton, O., 28, Massillon 29, Chrichsville 30, McKeesport, Pa., Dec. 1, Wheeling, W. Va., 3-5.

SHORE ACRES (Frank W. Conant, mgr.): Meriden, Conn., Nov. 28, New Britain 29, Pittsfield, Mass., 30, North Adams Dec. 1, Plattsburg, N. Y., 3, Ticonderoga 4, Troy 5, 6, Johnstown 7, Amsterdam 8, Glens Falls 10, Albany 11, Utica 12, Penn Yan 13, Ithaca 15.

SHARPLEY'S LYCEUM THEATRE: Muskogee, I. T., Nov. 23-Dec. 1.

SHENANDOAH (Charles Frohman, mgr.): New York city Aug. 30-Dec. 1.

SIDE TRACKED (Jule Walters, mgr.): Dwight, Ill., Nov. 28, Kankakee 29, Pullman Dec. 1, South Chicago 2, Joliet 3, Dixon 4, Sterling 5, La Salle 6.

SHAFT NO. 2 (Frank L. Bixby, mgr.): Hoboken, N. J., Nov. 26-Dec. 1, New York city 3-8.

STILL ALARM: Grand Rapids, Mich., Nov. 26-Dec. 1, Brooklyn, N. Y., 3-8, New Haven, Conn., 10-12, Bridgeport 13.

SADIE RAYMOND: Rich Hill, Mo., Nov. 26-Dec. 1, Weir City, Kans., 3-8.

SOCIAL SESSION: Frankford, Pa., Nov. 29, Hawley Dec. 3, Pittston 6, Ithaca, N. Y., 12, Ashland 13.

THE ENSIGN (Jacob Litt, prop.): Augusta, Ga., Nov 27, Atlanta 28, 29, Knoxville, Tenn., 30-Dec. 1.

THE BURGLAR (A. Q. Scammon, mgr.): Detroit, Mich., Nov. 25-Dec. 1, Lansing 3, Jackson 4, Angola, Ind., 6, Goshen 7, Plymouth 8, Peru 10, Wabash 11, Marion 12.

TEMPERANCE TOWN: Washington, D. C., Nov. 26-Dec. 1, Harlem, N. Y., 3-8, Jersey City, N. J., 10-15.

THE KID (Hayes and Co., mgrs.): Quincy, Ill. Nov. 27, Jacksonville 28, Springfield 29, Bloomington 30, Danville Dec. 1, Logansport, Ind., 3.

THOMAS W. KEENE (S. F. Kingston, mgr.): Salt Lake City, Utah, Nov. 26-29 Ogden 30, San Francisco, Cal., Dec. 2-15.

THE WORLD AGAINST HER (Sam B. Villa, mgr.): Passaic, N. J., Nov. 27, New Rochelle, N. Y., 28, Poughkeepsie 29, Red Bank, N. J., 30, Asbury Park Dec. 1, Philadelphia, Pa., 3-8.

TEN NIGHTS IN A BAR-ROOM (Carl Brehm, mgr.): Altoona, Pa., Nov. 28, Cumberland, Md., 30.

TWO SISTERS (Fowler, Warmington and Ryer, mgrs.): Syracuse, N. Y., Nov. 26-28, Rochester 29-Dec. 1 Montreal, P. Q., 3-8, Toronto, Ont., 10-15.

TONY FARRELL: Shreveport, La., Nov. 27, Texarkana, Ark., 28, Hot Springs 29, Little Rock 30, Pine Bluff Dec. 1, Ft. Smith 3, Fayetteville 4, Monett, Mo., 5, Aurora 6, Springfield 7, Pittsburg 8, Joplin 9, Carthage 10, Nevada 11, Clinton 12, Sedalia 13, Mexico, 14, Alton, Ill., 15.

THE TORNADO (Northern; L. J. Carter, prop., Jay Simms, mgr.): Bay City, Mich., Nov. 27, Saginaw 28, Lansing 29, Battle Creek 30, Kalamazoo Dec. 1, Fort Wayne, Ind., 3, Defiance, O., 4, Sandusky 5, Elyria 6, Akron 7.

THE TORNADO (Southern; L. J. Carter, prop.; J. J. Lodge, mgr.): Chattanooga, Tenn., Nov. 28, Huntsville, Ala., 29, Decatur 30, Columbia, Tenn., Dec. 1 Owensboro, Ky., 3, Princeton, Ind., 4.

THE SPOONERS (Edna May and Cecil; B. S. Spooner, mgr.): Ottumwa, Ia., Nov. 26-Dec. 1, Davenport 3-8.

TRIP TO CHINATOWN (No. 1): Chicago, Ill., Nov. 19-Dec. 1.

TRIP TO CHINATOWN (No. 2): Memphis, Tenn., Nov. 29-Dec. 1.

TIM MURPHY: Louisville, Ky., Nov. 26-28, Frankfort 29, Columbus, O., 30-Dec. 1, Pittsburg, Pa., 3-8.

THE PASSPORT (Sadie Martinot): Buffalo, N. Y., Nov. 26-Dec. 1.

THE NEW BOY (Western; Gustave Frohman, mgr): San Francisco, Cal., Nov. 19-Dec. 1.

THE CAPTAIN'S MATE (Dittmar Brothers, mgrs.) Lima, O., Nov. 27, New Castle, Ind., 28, Terre Haute 29, Decatur, Ill., 30, Alton Dec. 1.

THE GIRL I LEFT BEHIND ME (No. 1: Charles Frohman, mgr.): Newark, N. J., Nov. 26-Dec. 1.

THE GUV'NOR (George Wilson): Woonsocket, R. I., Nov. 27, Chelsea, Mass., 28, Salem 29, New Bedford 30, Fall River Dec. 1.

TOO MUCH JOHNSON (William Gillette): New York city Nov. 26—indefinite.

THE COLONEL AND I (Charles Hine, mgr.): Oneonta, N. Y., Nov. 29.

THE DAZZLER (A. Co.; H. E. Reed, mgr.): St. Louis, Mo., Nov. 26-Dec. 1, Kansas City 2-8, Omaha, Neb., 9-12.

TROLLEY SYSTEM: Montreal, P. Q., Nov. 26-Dec. 1, Toronto, Ont., 3-8; St. Catharines 10, Niagara Falls, N. Y., 11, Medina 12, Lockport 13, Batavia 14, Olean 15.

THE ENGINEER (Johnston and Chapman, mgrs.): Bennington, Vt., Nov. 27, Mechanicsville, N. Y., 28, Gloversville 29, Baldwinsville 30, Auburn Dec. 1, Rochester 3-8, Newark 10, Lyons 11, Elmira 12, Scranton, Pa., 13-15.

THE COTTON KING (W. A. Brady, mgr.): Boston, Mass., Oct. 8—indefinite.

THE KODAK (Noss Jollity co; Ferd. Noss, mgr.): Morristown, Tenn., Nov. 27, Chattanooga 29-Dec. 1, Atlanta, Ga., 3-6, Newnan 7, Griffin 8, Columbus 10, Americus 11, Albany 12, Tallahassee, Fla., 13, Apalachicola 14, 15.

THE STOWAWAY: Baltimore, Md., Nov. 26-Dec. 1, New York city 3-8.

THE NEW WOMAN (A. M. Palmer, mgr.): New York city Nov 12-indefinite.

THOMAS E. SHEA: Newport, R. I., Nov. 26-Dec. 1, Easton, Pa., 3-8.

UNCLE TOM'S CABIN (Rusco and Swift's): Boise City, Idaho, Nov. 29, Baker City, Ore., 30, La Grande Dec. 1.

UNCLE JOSH SPRUCEBY: Louisiana, Mo., Nov. 28, Alton, Ill., 29, Wardsville 30, East St. Louis Dec. 1.

WAITE COMEDY (Eastern; Monte Thompson, mgr.): Manchester, N. H., Nov. 26-Dec. 1, Lowell, Mass., 3-8, Lynn 10-15.

WAITE COMEDY (Western; Dave H. Woods, mgr.): Tiffin, O., Nov. 26-30.

WARDE-JAMES: Memphis, Tenn., Nov. 26-28, Nashville 29-Dec. 1.

WILLIAM HOEY (W. D. Mann, mgr.): New York city Nov. 26-Dec. 15.

WARD AND VOKES (W. F. Crossley, mgr.): Syracuse, N. Y., Nov. 27, Rome 29.

WILSON BARRETT: New York city Nov. 26—indefinite.

W

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SPIDER AND FLY: St. Louis, Mo., Nov. 25-Dec. 1.
SPIDER AND FLY (Western): Frankfort, Ky., Nov. 29, Lexington 29, Paris 30, Maysville Dec. 1, Xenia, O., 3, Dayton 4, Troy 5, Sydney 6, Union City 7, Piqua 8.
SOUSA'S BAND (D. Blakeley, mgr.): Taunton, Mass., Nov. 27, Boston 28, Providence, R. I., 29, Hartford, Conn., 30, New Haven Dec. 1, Bridgeport 2.
SUPERBA (Edwin Warner, bus. mgr.): Waterbury, Conn., Nov. 27, Northampton, Mass., 28, Springfield 29-Dec. 1, Montreal, P. Q., 3-8.
TORBETT CONCERT: Richmond, Ind., Nov. 27, South Bend 28, Springfield, O., 29.
THOMAS Q. SEABROOKE (W. F. Falk, mgr.): Ft. Worth, Tex., Nov. 27, 28, Sherman 29, Dallas 30-Dec. 1, Paris 3, Ft. Smith, Ark., 4, Little Rock 5, Memphis, Tenn., 6-9, Springfield, Mo., 10, Sedalia 11, St. Joseph, Mo., 12, Lincoln, Neb., 13, Sioux City, Ia., 14, Marshalltown 15.
THE PASSING SHOW (Canary and Lederer, mgrs.): Washington, D. C., Nov. 25-Dec. 1.
WANG (D. W. Truss and Co., mgrs.): Utica, N. Y., Nov. 27, Watertown 28, Syracuse 29, Rochester 30-Dec. 1, Buffalo 3, 4, Toronto, Ont., 10-12, Hamilton 13, London 14, St. Thomas 15.

MINSTRELS.

ARTHUR DEMING'S: Saugerties, N. Y., Nov. 28, Kingston 29, Goshen 30, Port Jervis Dec. 1.
AL. G. FIELD'S: Galesburg, Ill., Nov. 28, Quincy 29, Hannibal, Mo., 30, Jacksonville, Ill., Dec. 1, Springfield 3, Decatur 4, Lafayette, Ind., 5, Logansport 6, Terre Haute 7, Indianapolis 8.
BOYD'S: Chester, S. C., Nov. 27, Columbia 28, Newberry 29, Anderson 30, Gainesville, Ga., Dec. 1, Atlanta 3.
BARLOW BROTHERS': Dallas, Tex., Nov. 29, Fort Worth 30, Weatherford Dec. 1, Temple 6, Belton 7, Cameron 8, Brenham 10, Waco 14, Hillsboro 15.
COMSTOCK'S: New York city Oct. 1—indefinite.
GORTON'S (Charles H. Larkin, mgr.): Walton, N. Y., Nov. 27, Ithaca 29, Geneva 30, Auburn Dec. 3, Cortland 4.
HAVERLY'S (J. H. Haverly, mgr.): San Francisco, Cal., Nov. 24-indefinite.
HI HENRY'S: Greensburg, Ind., Nov. 27, Seymour 28, Louisville, Ky., 29.
PRIMROSE AND WEST (Joseph P. Harris, mgr): Lawrence, Mass., Nov. 27.
VERNLAND'S (T. D. Middaugh, mgr.): Jackson, O., Nov. 27, Portsmouth 28, Charleston W. Va., 29, Middleport, O., 30, Sisterville, W. Va., Dec. 1.
WILL E. CULHANE'S: Bainbridge, Ga., Nov. 28, Apalachicola, Fla., 29, 30, Quincy Dec. 3, Tallahasse 4, Madison 5, Fernandina 6, Lake City 7, Gainesville 10, Ocala 11.

VARIETY AND BURLESQUE.

CITY SPORTS: Cincinnati, O., Nov. 25-Dec. 1.
CREOLE BURLESQUE (Sam T. Jack, mgr.) Pontiac, Mich., Nov. 26-Dec. 1.
FRENCH FOLLY: Troy, N. Y., Nov. 26-Dec. 1.
FIELD AND HANSON: Chicago, Ill., Nov. 19-Dec. 8.
GEORGE DIXON: Allentown, Pa., Nov. 28, Scranton 29, Elmira, N. Y., 30, Hornellsville Dec. 1.
GUS HILL'S NOVELTIES (Gus Hill, prop.): Cleveland, O., Nov. 26-Dec. 1, New York city 3-8, Albany 10-12, Schenectady 13, Kingston 14, Poughkeepsie 15.
HIS NIBS THE BARON: Lawrenceburg, Ky., Nov. 27.
HYDE'S COMEDIANS: St. Louis, Mo., Nov. 25-Dec. 1.
HARRY WILLIAMS' OWN: Newark, N. J., Nov. 26-Dec. 1.
HOWARD ATHENÆUM: Brooklyn, N. Y., Nov. 26-Dec. 1.
HARRY WILLIAMS' METEORS: Pittsburg, Pa., Nov. 26-Dec. 1.
IRWIN BROTHERS: Brooklyn, N. Y., Nov. 26-Dec. 1, Baltimore, Md., 3-8.
JACK EVERHART: Purcell, I. T., Nov. 28, Oklahoma, O. T., 29, Kingfisher 30, El Reno Dec. 1.
JOHN F. FIELDS: Chicago, Ill., Nov. 25-Dec. 8.
LONDON BELLES (Huffman's): Brooklyn, N. Y., Nov. 26-Dec. 1.
LONDON BELLES (Sydell's): Chicago, Ill., Nov. 19-Dec. 1.
LEONZO BROTHERS: Pittsburg, Pa., Nov. 26-Dec. 1, Waynesburg 3-8.
LONDON GAIETY GIRLS: Albany, N. Y., Nov. 26-Dec. 1.
MARIE SANGER: Boston, Mass., Nov. 26-Dec. 1.
MAY HOWARD: Wheeling, W. Va., Nov. 26-28, McKeesport, Pa., 29.
NIGHT OWLS: New York city Nov. 26-Dec. 1, Baltimore, Md., 3-8.
NEW YORK STARS (Gus Hill, prop. and mgr.): Chicago, Ill., Nov. 26-Dec. 8, Elkhart, Ind., 10, Fort Wayne 11, Toledo, O., 12-15.
PETER MAHER: Providence, R. I., Nov. 26-Dec. 1.
REILLY AND WOODS: Baltimore, Md., Nov. 26-Dec. 1.
RICE AND BARTON'S COMEDIANS: Worcester, Mass., Nov. 26-Dec. 1.
ROSE HILL'S ENGLISH FOLLY: Philadelphia, Pa., Nov. 26-Dec. 1.
RENTZ-SANTLEY: New York city Nov. 26-Dec. 1.
RUSSELL BROTHERS: Harlem, N. Y., Nov. 26-Dec. 1.
SAM DEVERE: Indianapolis, Ind., Nov. 26-Dec. 1, St. Louis, Mo., 3-8.
SHERMAN AND MORISEY: Binghamton, N. Y., Nov. 26-28, Scranton, Pa., 29-Dec. 1.
SANDOW TROCADERO VAUDEVILLES (F. Zeigfeld, Jr., mgr.): Chattanooga, Tenn., Nov. 27.
TISSO'S LIVING PICTURES: Van Wert, O., Nov. 27, Fort Wayne, Ind., 28, South Bend 29, La Porte 30, Pullman, Ill., Dec. 1, Rockford 3, Freeport 4, Dubuque, Ia., 5, Cedar Rapids 6.
VIVIAN DE MONTE: Bedford, Ind., Nov. 28, Danville, Ill., 29, La Salle 30, Waukesha, Wis., Dec. 1, Milwaukee 2.
WEBER AND FIELD: Providence, R. I., Nov. 26-Dec. 1, New York city 3-8, Harlem 10-15.

MISCELLANEOUS.

CHARLES E. HAMILTON: Portland, Ore., Dec. 6-8.
COYLE'S MUSEUM: Greenville, Ala., Nov. 26-Dec. 1.
CANNON'S PONY SHOW: Cincinnati, O., Nov. 26-29.
DONALD DOWNIE (Illustrated Travels; Frank P. Muller, mgr): Oklahoma City, O. T., Nov. 29-Dec. 1, Guthrie 3, 4, El Reno 7, 8.
ELI PERKINS: Cleveland, O., Nov. 27, Ionia, Mich., 28, Grand Rapids 29, Three Oaks 30, Menominee Dec. 7, Mankato, Minn., 10, Mapleton 11, Alido, Ill., 13, Kirkwood 14, La Salle 15.
HANNIBAL A. WILLIAMS: Logansport, Ind., Nov. 27, Union City 28, Greenville, O., 29, Warren 30, Wabash, Ind., Dec. 4, Goshen 5, Fort Wayne 7, Chicago, Ill., 8, Grand Haven, Mich., 11, Benton Harbor 12, Elkhart, Ind., 13.
HERRMANN: Baltimore, Md., Nov. 26-Dec. 1.
IMPERIAL WINTER CIRCUS: Kansas City, Mo., Nov. 26-Dec. 1.
J. AUGUSTIN JONES: Wilmington, N. C., Nov. 26-Dec. 1.
KELLAR (Dudley McAdow, bus. mgr.): Indianapolis, Ind., Nov. 25-Dec. 1.
NORRIS BROTHERS' EQUINE AND CANINE CARNIVAL (H. S. Rowe, mgr.): Stamford, Conn., Nov. 29, New Rochelle, N. Y., 30-Dec. 1.
PROFESSOR DREWSON'S: Lansing, Mich., Nov. 26-28, Jackson 29-Dec. 1, Muskegon 2-8.
ROYAL ENTERTAINERS: Woodstock, Ont., Nov. 30.
SYLVAN A. LEE (Mesmerist Thomas F. Adkin, mgr.): Jefferson City, Mo., Nov. 26-Dec. 1.
WELLS' WONDERLAND: Pensacola, Fla., Nov. 26-Dec. 1.
W. H. HARRIS' CIRCUS: Live Oak, Fla., Nov. 29, Lake City 30, Baldwin Dec. 1.
WALTER L. MAIN'S CIRCUS: Leesburg, Fla., Nov. 27, Ocala 28, Gainesville 29, Tallahassee Dec. 1.
WESTLAKE'S MUSEUM: Savannah, Ga., Nov. 26-Dec. 1.

[Received too late for classification.]

ALONE IN A GREAT CITY (P. L. Jarvis, mgr.): Paterson, N. J., Nov. 29-Dec. 1, Sing Sing, N. Y., 3, Fishkill 4.
BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Waltham, Mass., Nov. 30-Dec. 1.
CARRIE TURNER: Binghamton, N. Y., Dec. 3, Scranton, Pa., 4, Wilkesbarre 5, Allentown 6, Reading 7, Lancaster 8, Baltimore, Md., 10-15.
FAUST (Griffith's; Ed. A. Church, mgr.): Winchester, Ind., Nov. 27, Celina, O., 28, Van Wert 29, Delphos 30, Valparaiso, Ind., Dec. 1, Milwaukee, Wis., 2-9.
GLORIANA: St. Mary's, O., Nov. 29.
JACK AND JILL (Shaw and Craig): Clarendon, Tex., Nov. 29, Trinidad, Col., Dec. 3, 4.
JANE COOMBS (F. A. Brown, mgr.): Salina, Kas., Nov. 28, Abilene 29, Junction City 30, St. Joseph, Mo., Dec. 8.
JAMES O'NEILL (W. F. Connor, mgr.): Meriden, Ct., Nov. 27, Waterbury 28, Hartford 29, Danbury 30, Bridgeport Dec. 1, Jersey City, N. J., 4-8.
LEWIS MORRISON (E. J. Abram, mgr.): Marion, Ind., Nov. 28, Indianapolis 29-Dec. 1, St. Louis, Mo., 2-8, Owensboro 10, Frankfort 11, Lexington 12, Paris 13.
OUR FLAT (Thomas W. Kyley, mgr.): Columbus, O., Nov. 29-Dec. 1, Lima 3, Adrian, Mich., 4, Port Huron 5, St. Thomas, Ont., 6, London 7, Hamilton 8, Montreal, P. Q., 10-15.
THE SILVER KING (Carl A. Haswin's): Nashville, Tenn., Nov. 28-Dec. 1, Lexington, Ky., 4, Paris 5, Frankfort 6, Owensboro 7, Evansville, Ind., 8, Washington 10, Brazil 11, Bloomington, Ill., 14, Joliet 15.
THE DAZZLER (B Co.; H.O. Emery, mgr.): Freeport, Ill., Nov. 27, Dubuque, Ia., 28, Davenport 29, Clinton 30, Cedar Rapids Dec. 1.
WAITE COMEDY (Western; Dave H. Wood, mgr.): Tiffin, O., Nov. 25-Dec. 1, Corry, Pa., 3-8.

OPEN TIME.

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ATLANTIC, IA.: Atlantic Opera House, Nov. 29-Dec. 28.
ATHENS, TENN.: New Opera House, Dec. 1 to 31, Jan. 10 to 31.
ALEXANDRIA, IND.: Alexandria Opera House, Dec. 11, Jan. 1 to 19, 25 to 31.
BRISTOL, VA., AND TENN.: Harmeling Opera House, Dec. 10, 17, 24, 31.
EASTON, PA.: Able Opera House, Dec. 17 to 31.
FISHKILL-ON-HUDSON, N. Y.: Dec. 1-17.
HARTFORD, CONN.: Proctor's Opera House, Dec. 5, 8, 11, 14, 17, 18, 24, 26, 28, Jan. 3, 4, 5, 7, 9, 21-26, Feb. 1, 4, 6-12, 18, 19, 23.
HASTINGS, PA.: Hastings Opera House, Dec. 1-21, Jan. 1-18.
KEY WEST, FLA.: San Carlos Opera House, 30, Dec. 1, 16, 23, 31.
MAHANOY CITY, PA.: Opera House, Dec., and Jan.
MOUNT STERLING, KY.: Grand Opera House, Dec. 1-8, 15-30, Jan. 1-5, 21-31, Feb. 8, 9, 11, 18-28.

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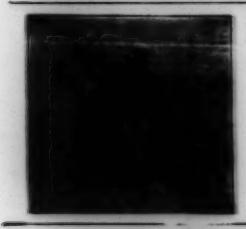

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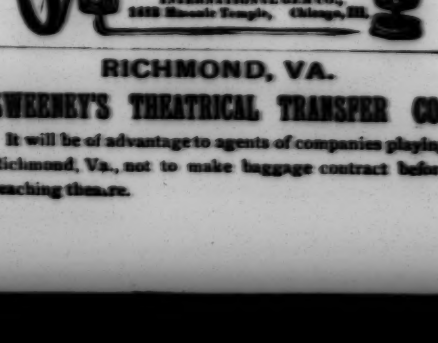
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